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THE REVOLUTION CONTINUES!

Mobile BEAT™
The DJ Magazine

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MAXIMUM Mobility

Mobile DJ gear with the emphasis on Mobile!

Technology Update

NAMM 2000 38

New Products Editor Dan Walsh gives you an inside look at new products that will drive your performances.

Special Feature

ISSM'S 52

These Incredible Shrinking Sound Machines sure don't look like your parent's sound system! Steve Wozniak leads a roundtable discussion on current trends in sound system design.

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MP3: HOW MOBILE CAN IT BE? 80

So far, MP3 is great for recreation but does it make the cut for DJs?

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It's time for your biggest show of the year! Jay Maxwell prepares you with his tips and tracks.

Mobile Beat DJ Show & Conference CLEVELAND

IT'S TIME TO REGISTER FOR MOBILE BEAT'S SUMMER SHOW IN CLEVELAND!
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TRACK ONE

Less Muscle, More Talent

It wasn't that long ago that strong arms and a good back were two of the top requirements for a good DJ. The not-so-very-old adage was "Make it on Saturday and spend it at the chiropractor on Monday." Fortunately, technological advances have touched all facets of our lives, including our sound equipment.

As gear designers dig ever deeper into their technological tool boxes, they keep finding better and better ways to pack more sound into ever smaller packages. Amps are lighter. Speakers are smaller. Mixers and CD players are coexisting in the same case. Computer laptops are capable of holding hundreds and hundreds of tracks.

These developments can only help the DJ industry. The lighter your load is, the more energy you have for the show. At the end of the evening, when the last track ends, you can be on your way home with the last guest.

In this issue, we give you the latest in "shrinking" sound systems designed specifically for Mobile DJs. Dan Walsh has a review on cutting-edge products introduced at Winter NAMM, George Mohr takes a closer look at DJ combo systems in DJ Shopper, and Steve Wozniak spends a little time chatting with some veteran DJs about the past, present and future of sound and light system design.

The best news is, as sound systems become more lighter, compact and mobile, the door opens wider for anyone, regardless of gender or age, to be a Mobile DJ. When the playing field is leveled, it all comes down to a DJ's number one tool: talent!

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The DJ Magazine

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Aux Return 4 can be assigned to Control Room/ Phones only.

60mm logarithmic taper faders with ultra-long-life resistance elements provide linear volume change from full-on to -∞.

On the back: Direct outs (Chs. 1-8, bal./unbal.), TRS mono-main output with level control, XLR stereo main outputs with recessed mic/+4 line level switch.

Control Room/Phones Section with separate headphone and control room level controls. Source Matrix selects any combination of Main Mix, Subs 1 & 2, Subs 3 & 4 or Tape for exceptional studio monitoring flexibility. Also lets you create a third live stage monitor mix or separate feed.

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Recording: The new 1642-VLZ PRO gives you the finest mic preamps ever offered on a compact mixer. Two dedicated channels for tracking. Eight for monitoring. And two stereo channels for effects. Plus "double-bussed" submix outputs so you can feed all 8 channels of your recorder without having to re-patch.

Live and Alive: Mixers aren't always sitting calmly on the side of the stage anymore. Often, they're out front. They're instruments. The 1642-VLZ PRO has plenty of mic inputs for vocals, guitars and drums – plus 4 stereo channels for DJs and Keyboards.

Call toll-free or visit our web site for complete information on the new midsize luxury 1642-VLZ PRO. Learn why it's the best compact studio or live sound mixer (and rip-roarin' Electronica sound collage board) on the planet.

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29 plus

In response to Bob Popyk's article in the last issue on *29 Ways to Maximize Profits*, he makes a good point in suggesting DJs get connected with their local Chamber of Commerce. Every community has one and whether you are a member or not, they have some very valuable information... usually for sale.

When compiling a list of corporate entities in your town you intend to market your services to, you can obviously go the to the yellow pages of the phone book for names, but those listings don't tell you if they have 20 or 200 employees.

Personally, I like to target the larger players because they generally have employee funds for things like special events and parties. The membership directory of community businesses maintained by the Chamber of Commerce will typically include contact names, fax numbers (a very inexpensive promotional tool), e-mail addresses (better than a fax because you can send a full color electronic brochure) and the number of employees in the company. I can't speak for every community, but that's the information contained in my Chamber of Commerce listings, and it cost me a whopping $15 per year.

*Merlin Zimmet (*Mobile Beat *contributing editor)*

Hardtesting software

I've been an avid computer geek since 1988, a DJ since 1992, and an electronics technician since 1993. Thusly I am impressed to see computers being used as source for sound. I appreciate *Mobile Beat* keeping the DJ community abreast of the new technologies as they unfold.

I recently downloaded both DJ Power's demo and Visiosonic's PCDJ to give things a try. DJ Power's initial screen, in my opinion, is unfriendly, complex, and big! I could not find the autoplay and the feature I most wanted to test (beat mixing) was locked out. It was the familiar looking screen shown in the ad that made me want to try it.

Visiosonic's demo was better, and the price is right. However, that too, in my view, had some faults:

(a) being a priority program (which is good) it doesn't like my Norton AntiVirus. Maybe they should suggest it be disabled when you download it.

(b) The ads! Considering the price, I guess I shouldn't complain. I won't begrudge anyone for trying to make an extra buck. However, what they don't tell you is that PCDJ secretly installs TimeSynch's ad machine into c:\program files. I have my program files directory on my d: drive for various reasons so I wondered where this came from. I deleted it (and cleaned the references from the registry) and imagine my surprise when the ads disappeared! FYI: the ads, being graphics, do take up disk space.

Both systems tout the idea of using a laptop for sourcing your music and then suggest using a second soundcard for your headphones if you plan to beat mix. Are there laptops that can hold two sound cards?

Mr. Roy H., Alberta, Canada

What's for lunch?

I am a Mobile DJ with a highly successful business for weddings and other private parties. I have converted my entire catalogue to the MP3 format and would like to start incorporating them ASAP. I simply need to find the right computer (very portable, but easily upgraded or repaired). Neither a PC nor a laptop completely meets these needs, although a laptop would be better than a PC. I've seen ads in *Mobile Beat Magazine* for a new Lunch Pail or Lunch Box type computer. There are two companies (DJ Power and Visiosonic) which sell these but I believe they are overpriced and you must buy their software with them. Evidently they are big in Europe. In the United States they are being used with two soundcards in dance clubs and by Mobile DJs. It appears there is a market for them. You can look at these at either the DJPower (www.djpower.com) or VisioSonic (www.visiosonic.com) Web sites.

Rick Gwinn

Quick fix?

In response to *The PC Fix* article by Reid Goldsborough in the January 2000 issue, Mr. Goldsborough suggests purchasing a new PC for around $400. As a director of an IS department (in addition to a Mobile DJ) I have had some very unpleasant experiences with discount computers.

I purchased one such model for two sisters who just wanted to send e-mail to their children. When the computer arrived, I set it up and configured the Internet software so they could begin e-mailing their families. I got a call two hours later saying that the computer was "dead." Sure enough, the power supply on the computer had failed. I had to send the entire computer back to the manufacturer, wait three weeks for a replacement and then reconfigure all of the software. This time the computer worked for two months before the power supply failed again. I read an article in a computer trade magazine stating that the manufacturer had purchased sub-standard power supplies for these computers and were having many problems with them. This "cheap" computer has caused a wealth of problems and who knows when the power supply may die again.

Mr. Goldsborough also states that most new computers "come preloaded with the latest versions of operating systems, word processing, and Internet service software." This is typically not true for the low cost systems that usually do not include any word processing or office type applications.

If you are going to buy a new computer, I recommend purchasing a computer from a major manufacturer (Dell, Gateway, Micron...) that has a two year or longer warranty. You may spend a little more money but will have a reliable machine that will give you years of service.

It all comes down to the same advice that we DJs give to prospective clients; "You get what you pay for."

Andy Grittman, Topeka, KS

200 list too "clubby"

I found the 1999 Mobile Beat Top 200 DJ Song List both interesting and disappointing. Of interest is the fact that the new list has a significant number of new entries, compared to last year's list. Many of the additions show emphasis on what's being played right now. I suspect many of those who took part in your survey work the club scene.

My disappointment is realizing that the Top 200 list will be of diminishing value as we get further into the new year. Not all the current hits will have

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staying power. I will bet that the songs *Unchained Melody* (#89) or *Wild Thing* (#158) will be much more requested in the latter part of the year 2000 than the higher-ranked *Blue Monday* (#64), *Freak On A Leash* (#37), or *Nookie* (#77).

Jay Maxwell's PSWCDT column is by far the best monthly feature in your magazine. It would be nice if he could list his top 20 best recent songs (all from the past 12 month period) in every issue.

Brad LaBarr, A Blast From The Past Music Service, Dayton, Ohio

Rick needs help!

In the January issue on page eight there is an area called *Killer Set* and it's great. I'm new and I would love to find killer sets. Is there a place to go to get them? Can you help me? I'd like to know what to play before or after *The Twist*. Are you gonna keep putting in killer sets each month? Thanks!

Rick

It's your chance to

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Fax (716-385-3637) or e-mail (killerset@mobilebeat.com) your hottest 3-5 song set for inclusion in an upcoming feature on the Hottest Music Sets of All-time!

Make it direct

With regard to the review on the Denon MKIII by Island Jake Jacob, I agree with everything in the review and thought it was very accurate (I have four MKIIIs). I think the only downfall of the unit not mentioned is that is does not have direct track access or a "10" button like the CDN-22, etc., which makes it difficult to cue some CDs (samples, etc.). This would be a nice addition, as well as the mentioned elimination of the CD drawers. I have had to send all of mine back at one point for repairs from "accidental" bumping of the drawer or from damage from transporting them. Denon also needs to tweak the pick ups to read all CDs a little better. Some CDs will not read at all, but the less expensive units will without a problem. I have an emergency backup CDN-12 that will read everything when the Denon fails to perform. This happens rarely, but when it does, it can be frustrating. These slight flaws are nothing to complain about considering the Denon's ability to truly "Instant Start," compared to the other units available. Over the years I have owned all of the other brands. They also performed well, but there is nothing like the Denon MKIII for beat mixing. Pair it up with a Numark DM 1235 Beat Keeper Mixer, a good remix service and even a beginner could turn out decent beat mixes... all they need is decent programming and supervision!

Bill Terwilleger, DMA Music Services, Oriskany Falls, NY

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Scratch mixing, braking and beat matching are all uniquely possible with the *TASCAM CD-302 on CD* – with the full, authentic sound of vinyl.

With the CD-302, DJ mixing with digital sound finally goes head to head with the best vinyl decks. But don't just take our word for it, check out what the DJs opposite said about the sound and feel of scratching on the CD-302, at the DJ Expo in Atlantic City.

But the CD-302 doesn't stop there. With typical TASCAM genius it has some other very cute tricks under the hood. You can mix and match BPMs the traditional way, like on any top vinyl deck, with full size 100 mm + / - 32% pitch *sliders – or hit a button and the machine will do it for* you. And if you like, it will listen in on the tracks and match the beats as well! A 10 second sample function on each deck can be spun into the mix, even when the sampled CD is removed, and there's a seamless "loop" capability and a 10 second shock and knock proof memory to prevent "jumping", while the instant start function allows the frame accurate cuing-up of tracks from the jog wheel controls.

The TASCAM CD-302 was introduced at the DJ Expo in Atlantic City, New Jersey on Aug. 24, 1999, where it was the hit product of the show.

Derrick Perkins; Orlando, Florida
"It's the new front runner in CD DJ'ing. Closest thing to analog feel and sound when it comes to scratching. Great sample and loop functions."

Joey Jam; New York, New York
"I love the scratch feature on the cd player. A lot of people have tried it, this is the first one I've seen do it."

Scotty O'Brien; St. Louis, Missouri
"I'm completely amazed! The scratch feature is amazing. Others have tried it before but nobody else has been able to accomplish this until now. Oh Amazing!! Finally a company has thought about what DJ's need. This brings back the old school of DJing... Digitally !!!"

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JUICE

BY ROBERT LINDQUIST

NAT'L KARAOKE PUB STEPS UP TO THE MIC

If you are a KJ, karaoke singer or karaoke enthusiast, you may soon find yourself in the pages of *Karaoke Singer Magazine*. According to Greg Tutwiler, managing editor of the publication, "At *Karaoke Singer*, we view karaoke as America's fastest growing entertainment medium. Karaoke can be quite serious. Vocalists take karaoke very seriously as they strive to make singing a career. Karaoke can also be a lot of fun! Each issue will be packed with photos of people enjoying karaoke, along with tips to help anyone become a better singer and performer. Also in its pages you'll find information about the sport of karaoke, with news of contests and events. You'll read about KJs and how they present karaoke to the general public. *Karaoke Singer* will also tell you about the technology... with tips and instructions for anybody who wants to set up karaoke in their home or on stage."

Readers will find featured articles from industry professionals on everything from voice lessons to how to launch a recording career. The topics will entertain, educate, and excite. *Karaoke Singer*: the first and only national magazine dedicated to the KJ, the karaoke singer and the karaoke enthusiast. Ask for it at newsstands today or subscribe online at www.karaokesingermagazine.com. To subscribe through traditional channels, see subscription form on page 98.

GROWING DJ EMPIRE

To the growing list of regional associations, add the New York State Disc Jockey Association (NYSDJA). The NYSDJA is an organization of professional DJ and karaoke companies concerned with maintaining a high standard of quality in performance and business ethics to ensure that consumers receive the best music service for their function.

Steve Ruston, owner of Absolute Sound and Dance DJs, has invested a great deal of time and effort to bring the group together. He started the project last year and, after many phone calls and faxes, was able to get most major DJ companies in the central New York area on board. The association is presently formulating a menu of member benefits (i.e. insurance, credit card machines, group advertising and yellow page listings, toll-free number). There are also several "industry partnerships" in place with equipment suppliers that offer member discounts on equipment.

Karaoke Singer will be shining the spotlight on karaoke's hottest spots throughout North America with profiles of "Karaoke Kommanders" and clubs around the United States. The magazine is packed with tips of the trade, new products to enhance your enjoyment of karaoke, and the latest song releases from all of the major karaoke software manufactures.

The NYSDJA feels confident that with the many years of combined experience in this industry, and with the energy and determination of its members, they have the ingredients for a very successful organization. Any DJ company in the state of New York is invited to join. For information contact the NYSDJA at PO Box 502, Liverpool, NY 13088; tel: 315-453-9940; fax: 315-457-0577; Web site: www.nysdja.org; E-mail: info@nysdja.org.

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DJ DIRECTORY COMING ONLINE

A new Web site for brides and party planners searching for DJ entertainment is set to launch this spring. According to its creators, DiscJockeyDirectory.com will be the only online directory of DJs to consistently place paid advertising with the country's major search engines and bridal magazines.

The site's producer is Dan McKay, a 20-year veteran of Internet and media companies, including America Online. In addition, he has experience as a radio, club and mobile DJ and is a contributor to several national magazines, including *Mobile Beat*, and Web sites in the area of DJ marketing and advertising.

"DiscJockeyDirectory.com was created by marketers, not webmasters," says McKay. "The site's marketing program has been carefully researched and strategically created for maximum results."

How will the new site encourage top placement among search engines? According to McKay, with lots of cold, hard cash. "Many search engines and Web indexes have gone to revenue-based models. This means they give preferred listings to Web sites who pay for them." Yahoo, Excite and Lycos are among the search engines targeted for paid banner ads for DiscJockeyDirectory.com.

In addition, McKay said the new site will be utilizing little-known Web tricks and search engine algorithms, along with proprietary submission software to nudge DiscJockeyDirectory.com to the top of the charts. DiscJockeyDirectory.com will also be promoted through print ads in such national bridal magazines as *Bride's* and *Modern Bride*.

The site plans to kick off an open enrollment with free listings and encourages DJs to visit the site to learn the details of their offer.

INFO.COM

Another new Web site, www.djsociety.org, is supported by The DJ Society (DJS). This group was established to provide the mobile DJ community with news and information on licensing, DJ copyrights, national standards and technical data relating to the mobile DJ industry. This is not another association or referral service for DJs. There are no membership fees and no monetary benefits. Also, the DJS does not sell insurance or advertising on the site, and offers no discounts or special promotions.

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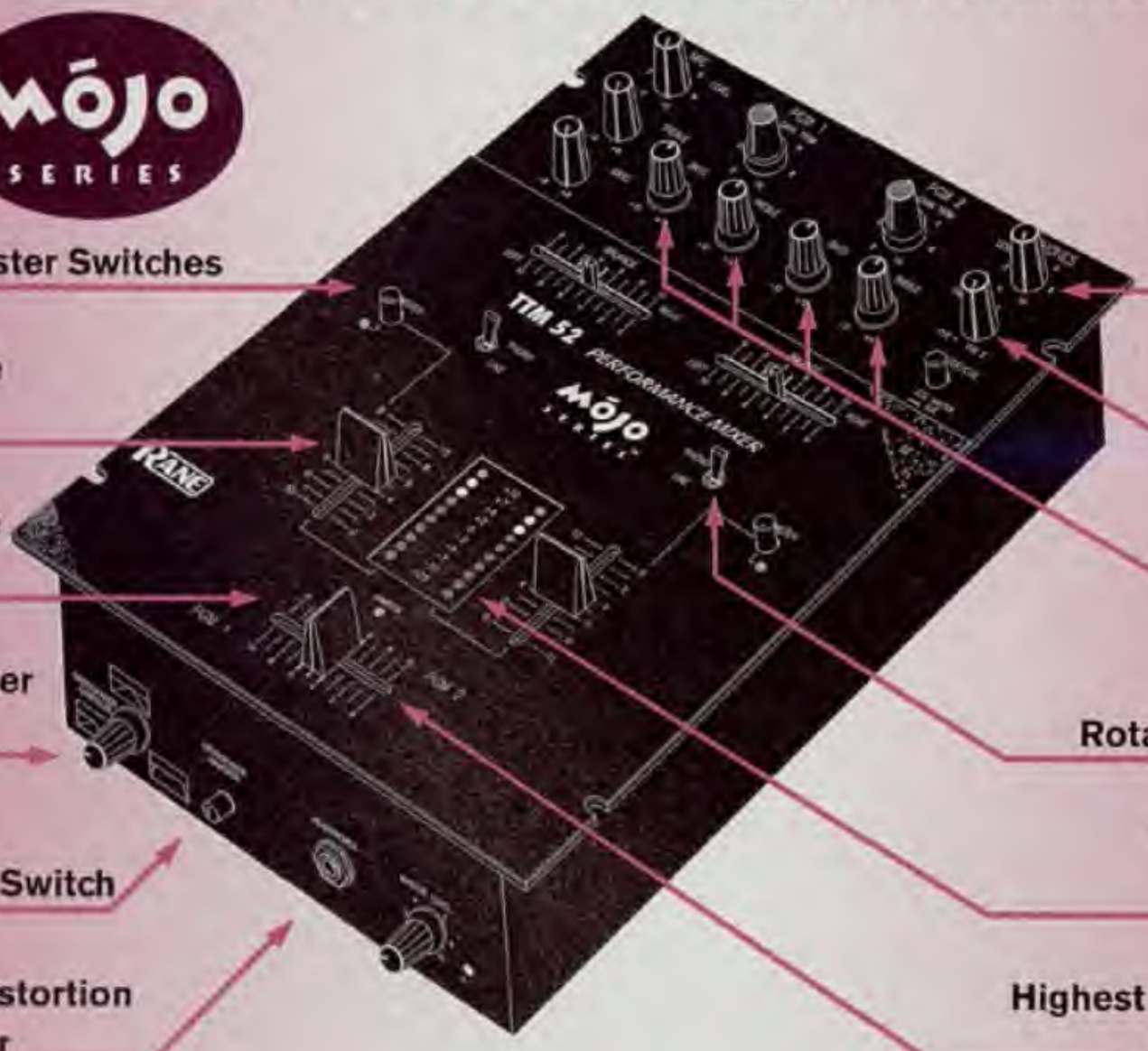

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DJ WALDO

E-MAIL YOUR QUESTIONS TO DJWALDO@MOBILEBEAT.COM

Dear Waldo

I am looking for any information regarding foam machines for foam parties. I was wondering if you have any info in past articles or any contacts. Thank you.
Damon Brink
Wicked Sun Productions

Dear Damon

According to Bob "Bobby K" Kramerik, who is an expert on foam parties, "There is a large difference between foam parties in the U.S. and those in vacation destinations. What you see on TV shows is often a water-produced foam where the foam juice is mixed into a water flow creating a very wet foam. With this type of foam, you need good drainage, usually in the center of a sunken dancefloor. For mobile applications, we use an air-generated foam. The foam is produced by spraying a small amount of foam and water mixture in front of a powerful fan and forcing it through a material "sock," creating the foam. This results in a foam that is damp, but leaves a more manageable cleanup.

"We set up indoors or out with two large tarps as a base. We then use a 20-foot by 30-foot inflated pit that stands about 3 1/2 feet high. Using four foam machines for the best coverage, we usually begin filling a pit 30-45 minutes in advance of the party. Even the best foam breaks down when people start dancing around in it. You will find that a piece of indoor/outdoor turf carpet helps to minimize slipping.

"If you set up outdoors, you have to use some sort of base. The ground soaks the foam up and it is hard to establish a base.

"We have been doing foam parties for four years now and average 25-30 per year. They are great fun but do take a lot of attention to detail."

For further information or to purchase a foam machine contact **BobbyK@aol.com**. Foam machines are also available from American DJ, Chauvet, Lytequest by Gemini, and others.

Dear Waldo

I recently performed at a New Year's Eve party and it was rather cold outside, where my system was set up. I used all CDs and they were skipping very badly, even though they are in great shape. I have another outside performance coming up (it should still be cold). I was wondering if you had any tips on how I could keep my CDs from skipping in the cold weather. Thank you for your time.
Fellow DJ, NC

Dear NC

I hope you're getting hazard pay for playing outside in cold weather. What you need to do is direct heat toward your CD player. First, I would try to set up near any heaters that are being used for this event. I suggest bringing along a small heater yourself and placing it next to your system. Many DJs in the north bring a handheld hairdryer to all of their events to warm up players and CDs before use indoors or out, especially if the equipment has been left outside for a long time.

Dear Waldo

Over Christmas I was hired to play background music and provide a PA for a "Breakfast With Santa" sponsored by our local Rotary Club, of which I am a member. Everything seemed to be going along fine until one of the kids came over and asked if he could try out my mixer. It's a fairly new Gemini model. Normally, I would have declined, but it was the holidays and he seemed really interested. I didn't realize it but the youngster had pancake syrup on his hands which got down into the controls and really made a mess of things. It still works, but the action is pretty gummy. Any suggestions?
Phil in Vermont

Dear Phil

A sticky situation... there is a product called DeoxIT. Ask your local audio or music equipment store for it. Never work after 4 a.m. and never let kids touch the gear—that's my motto.
DJ Waldo

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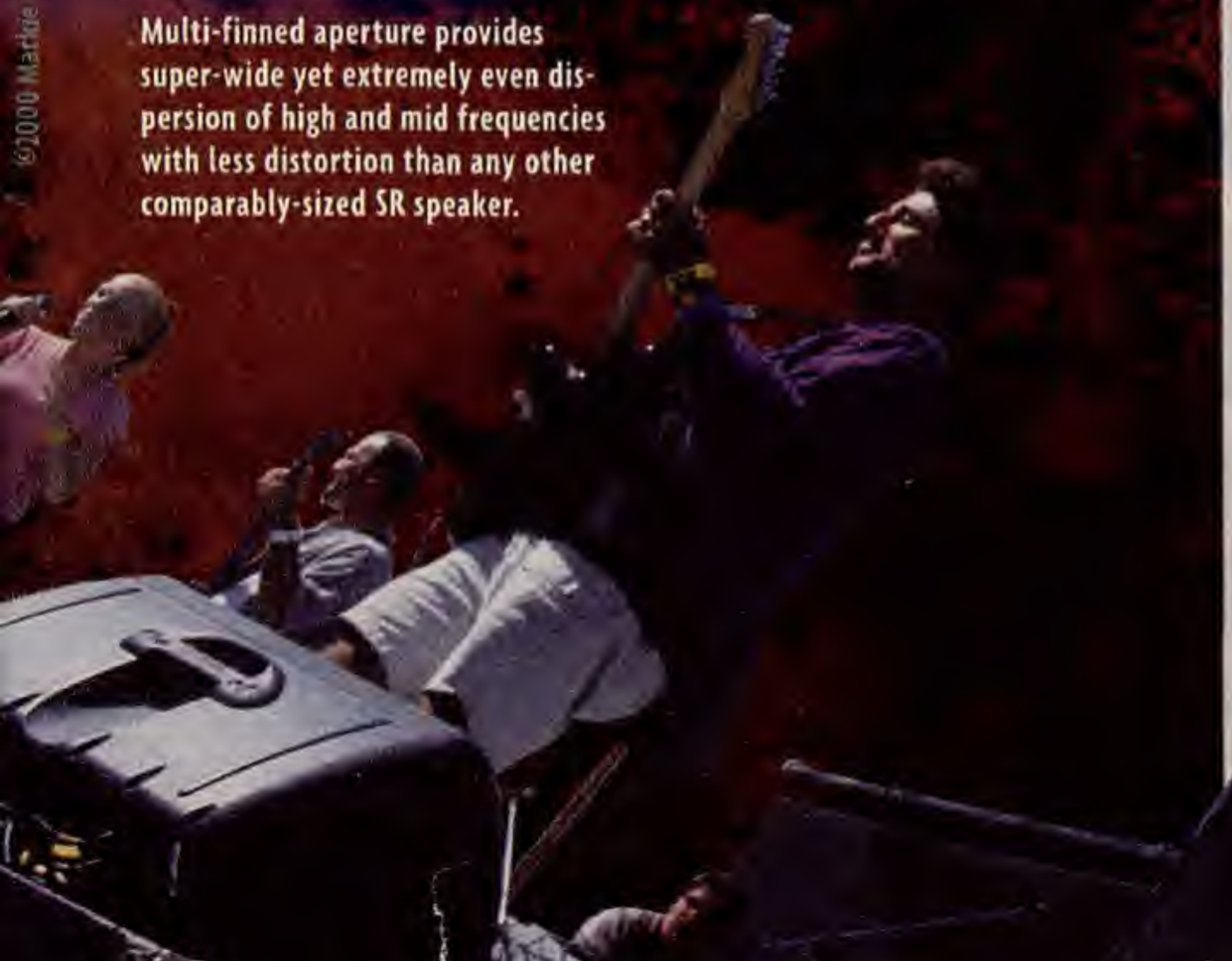

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Number One

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it's HOT

Jumping In With Both Feet

Tascam, a leading manufacturer of recording equipment, has jumped into the Mobile DJ hardware pool. They've introduced the CD-302 dual CD player and remote controller, a unit that offers you a full set of cutting edge features. Its tempo/sync function allows automatic beat matching for precise crossfades. The CD-302 senses the tempos of both the playing disc and the cued disc, then adjusts the upcoming CD's tempo to match that of the currently playing one. This unit also has a 10-key pad for preset and cue locations, a ram buffer for anti-shock (10 seconds), instant start and looping. You'll find an 8-second sampler onboard that works in play or cue mode, and offers reverse play. Control your mix with ±16 percent of independent tempo and pitch change, pitch bend, and a tap switch. You can use CD-RW and 3-inch discs with this model. The CD-302 player is housed in a two-unit, 19-inch enclosure, with a 3-unit remote. Come on in, the water's fine!

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Hurricane ME2003

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New amps are ready for the road

QSC markets affordability for mobiles with its RMX Series, without sacrificing quality.

BY TONY BARTHEL

In some ways, QSC had a problem. While their market penetration was good in the areas of touring companies and theaters, they were not as popular in other arenas such as the Mobile DJ business. The reason is simple. Many DJs won't spend the kind of money it takes to buy a QSC PowerLight product. While QSC's PowerWave technology, which lightens an amplifier down to featherweight status, makes a lot of sense for performers who have to tote their own equipment, there are still a lot of us who value our wallets over our backbones. There is now, however, a group of amplifiers in the QSC family that offers quality as well as affordability: the RMX Series.

QSC has supplied every amp I've ever had. Some of the stories of what these amps have gone through testify to their ruggedness. For example, I pushed one MX 1500a four nights a week at a club, then dragged it into mobile service on weekends without a single glitch. That one amp was pushing four MTX speakers—two subs and two mains—five or six days a week, often at ear-bursting volume levels. In fact, it was that model amplifier that served as a personal benchmark for the RMX1450 that QSC trotted out for this review.

Under the hood

The MX Series has been one of the more successful in the QSC history. Compared to the new RMX1450, the older MX1500a has a bit more power (400W at 8Ω versus the RMX1450's output of 280W at 8Ω). Both amplifiers were compared head-to-head, and the RMX sounded as clear and sharp as its older sibling. The RMX amp doesn't quite have as much power as the MX1500a (obvious by the specifications) and if it were my money, I would purchase the larger of the three amplifiers in the RMX line. Still, considering that the list price of this amp is lower than the selling price I paid for the MX1500a, it's a steal.

The RMX also has a lot of great built-in features. It's got inputs for both 1/4-inch tip ring sleeve (TRS) connectors as well as balanced microphone-style inputs. There are both speakon and banana plug (binding post) outputs and bare wire connectors for both in and out. One of the more interesting features of the RMX amp is its ability to customize its features and output through a series of dip switches on the back. There are 50 hertz and 30 hertz input filters, which can suppress the signal to better match output with the speakers. For example, there is no reason to amplify a low-end signal if a speaker's range only goes down to 50 hertz, which is common for many main speaker cabinets DJs use today.

There is also a clip limiter which keeps the amplifier in its "peak zone", according to QSC, thereby preventing severe distortion without reducing performance. The input filters and clip limiter can be implemented separately for each

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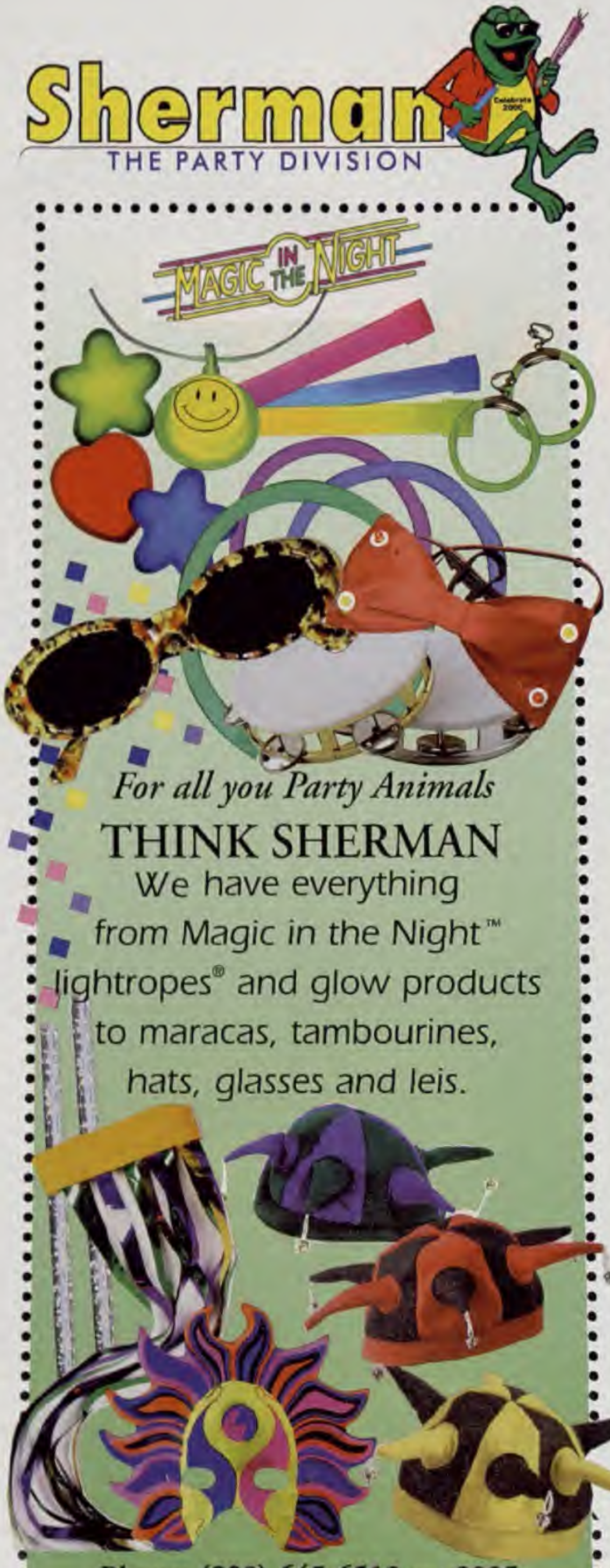

channel. Of course, there are gain controls, which are on the front of the amp. I'd like to see all the feature switches on the front, too, but they're on the back—so there.

Three amplifiers round out the RMX line: the 850, the tested 1450 and the 2450. The 8-ohm power ratings for the three are, respectively, 200 watts per channel, 280 watts per channel, and 500 watts per channel. The list prices for the amps are, respectively $549, $649 and $899.

Because pricing was an important design factor, the RMX amplifiers use traditional torodial power supplies instead of the lightweight power supplies in the company's PowerLight series. That means that this amplifier will keep the weak thief from making off with your amplifier. No, 1450 isn't the weight of the amp, it weighs in at 40 pounds, but that's boat anchor territory compared to a PowerLight's 21 pounds. Still, the RMX amp's weight is similar to that of competing amps.

The RMX Series represents a good value for those looking for a professional power amplifier.

With the introduction of the RMX line of amplifiers, QSC is offering a 6-year warranty (three longer than normal) to customers who buy in before April 30. Obviously, some folks might be concerned that the company is not making these things in their spotless facilities in Costa Mesa, Calif., so the long warranty should help alleviate concerns. Even without the extended warranty, 3 years is plenty for this product.

The RMX Series represents a good value for those looking for a professional power amplifier. The line incorporates the features that have made QSC a benchmark company in the professional amplifier business. The quality seems to be there, the sound is as good as in their past products, they don't weigh more than competing models, and all the while come in at a lower price point. Add to that the fact that QSC believes in the quality of their foreign manufacturing partner enough to give the amplifiers a considerable warranty. With all this, QSC should attain their goal of significantly increasing their market share in the mobile entertainment category.

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The American Dream

If the American dream is to be defined as starting a business that goes from one's garage or basement to the hottest clubs, banquet halls, concert venues and theaters around the world, then that dream has been realized by Pat Quilter.

Quilter is the founder of QSC, which is now the largest professional amplifier manufacturer in the world. QSC has grown from one guy with a dream and a garage to over 300 employees with two state-of-the-art facilities in Costa Mesa, Calif. and an assembly operation in China for their newest line of amplifiers, the RMX Series.

Fate definitely played a part in the founding of QSC. While Quilter was working in his garage, a motorcycle broke down in a nearby industrial park. While waiting for a lift, the driver, Barry Andrews, struck up a conversation with Quilter. By coincidence, Andrews had experience building speaker cabinets. Eventually, Andrews came to work with Quilter.

As the company grew, they worked out of a 400-square-foot "factory" (a tiny, rented industrial space in Costa Mesa). Over the next year, Andrews and Quilter worked on creating a more cohesive organization. Andrew's brother, John, joined the company to handle finances. The three key players were in place. In 1975, the company incorporated and formed QSC Audio Products Inc.

Up until this time, QSC had been building everything from guitar amps to rack-mounted professional amps. After a closer look at the market, QSC decided to switch solely to making professional power amplifiers. The company, which now included a few more employees, moved into a 2,500-square-foot industrial building on Placentia Avenue in Costa Mesa.

Their first rack-mounted products were a 150-watt mono amplifier and stereo models of up to 200 watts per channel. Production jumped from one to two amps per day to five to 10 units. In 1977, QSC released its first high-powered amp that delivered an amazing 300 watts per channel. The QSC A Series was a six-model set of amps that covered popular power points up to 325 watts per channel.

In order to become world-class, the company realized it had to improve two key areas: manufacturing and design. Manufacturing was made more efficient. Products were based on simple designs to not only reduce the risk of production problems, but to improve the amps' sonic quality. Top quality parts from only the best suppliers were purchased in bulk to maintain low costs. Workers were well trained. Rigorous testing at all stages of the manufacturing process ensured high standards.

In 1978 Quilter's revolutionary AC Coupled Amplifier Circuit, which allows high-voltage transistors to mount directly on a grounded metal heatsink, earned him a patent. The advance made manufacturing easier and less expensive by decreasing the chance that an amp would fail because of an insulator breakdown. It also increased cooling efficiency and current flow, resulting in better overall amp performance. This ultimately proved safer than conventional technologies. The design guaranteed that no DC voltage would pass through the amplifier, causing speakers to blow or amp failure.

In 1993, QSC moved its headquarters to MacArthur Boulevard in Costa Mesa. This 55,000-square-foot facility incorporated state-of-the-art Surface Mount Technology (SMT) insertion machines that could precisely place amplifier components and increase efficiency. Production jumped to 200 units per day. The company's quest to build better amplifiers didn't end, however, with the popular MX and USA lines.

In 1994, QSC unveiled the PowerLight Series - an amplifier line that incorporated the patented PowerWave power switching supply technology. Conventional amplifier power supplies draw 60 hertz AC from the wall into the power transformer. This low frequency requires a large, heavy transformer with a massive iron core and many windings. A conventional 3,000-watt amplifier needs a transformer that weighs at least 50 pounds. PowerWave utilizes a 1-pound transformer, which converts 60 hertz AC to 115 kilohertz before the transformer.

The result? A lighter, more compact and more efficient amplifier that offers unparalleled musicality and clarity. The success of the PowerWave's flagship amp line, the PowerLight Series, confirmed QSC's vision that demand was high for big power in smaller packages. PowerWave has now been incorporated into six of QSC's eight amplifier lines.

Just last year, QSC completed a second production facility adjacent to their Costa Mesa headquarters. Using a very flexible assembly process, QSC can deliver almost any combination of amplifiers in demand quantities with virtually no advance notice. QSC continues to be a dominant force in the marketplace in many arenas, and now they are heavily focusing on the mobile DJ market.

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Instant Impression!

Here's a lighting effect that will get you more jobs!

It's a well-known fact that your best source for new jobs is the one you are currently playing. That's why it's so important to put your name everyplace you can in the room. Popular options include request cards on every table and a colorful banner with your logo on the front of your table. The trick is to make sure everyone in the room knows the name of your company before they leave... but to do it in a way that's not cheap and tacky. We've come across another an option that's colorful, classy and has a very high "wow" factor.

Meteor is a company with a long history in the DJ and nightclub biz. In fact, some of the very first mixers and lighting effects were Meteor products. One of the company's most popular products, especially with Mobile DJs, is the ProBeam 75. This is a bright and well-built device best used for projecting images and fluid color wheels. The wheels are interchangeable so, with just a Phillips head screwdriver, you can change colors or images at will. It's a good solid lighting device that's been around for years... that's not news.

What is new, however, is a very simple idea made possible by a computer and an ink jet or laser printer. Using standard transparency film, typically used for overhead projectors, you can create your own custom designs for projection with the use of the ProBeam 75.

Get to work

Prior to your weekend schedule of parties and wedding receptions, open your favorite graphics program and create a custom design for each event. It's amazingly fast and simple. Once you print out the transparencies, cut to size using the supplied template. Then install the transparency onto the wheel. You're done!

For weddings, you can project a custom congratulation to the bride and groom. For retirements, a special salute to the honoree for 50 years on the job. Whatever the event, there's a way you can use this device to personalize your service.

For effect

As the wheel rotates, your clients will see their name in big bright letters on the wall or ceiling. Of course, you'll want to make sure the name of your service appears at least once per revolution. If you have an easily remembered phone number (such as: IDJ-4YOU), you may want to include that as well.

Even if you only run the custom wheel during cocktail hour and dinner, the number of subliminal impressions you'll make is phenomenal. When you leave, they'll remember you as the DJ with that wild projector that put their name on wall. More importantly, they'll remember the name of your service!

How to project the right image

For best effect, position your message as shown. This way, it can be read in one quick look. Running the message around the wheel requires too long an attention span. For best results, use the template provided when sizing each message. Make sure the name of your DJ service rolls by at least once per revolution.

For information on the Meteor ProBeam 75 and ProBeam HIP (High Intensity Projector) contact:
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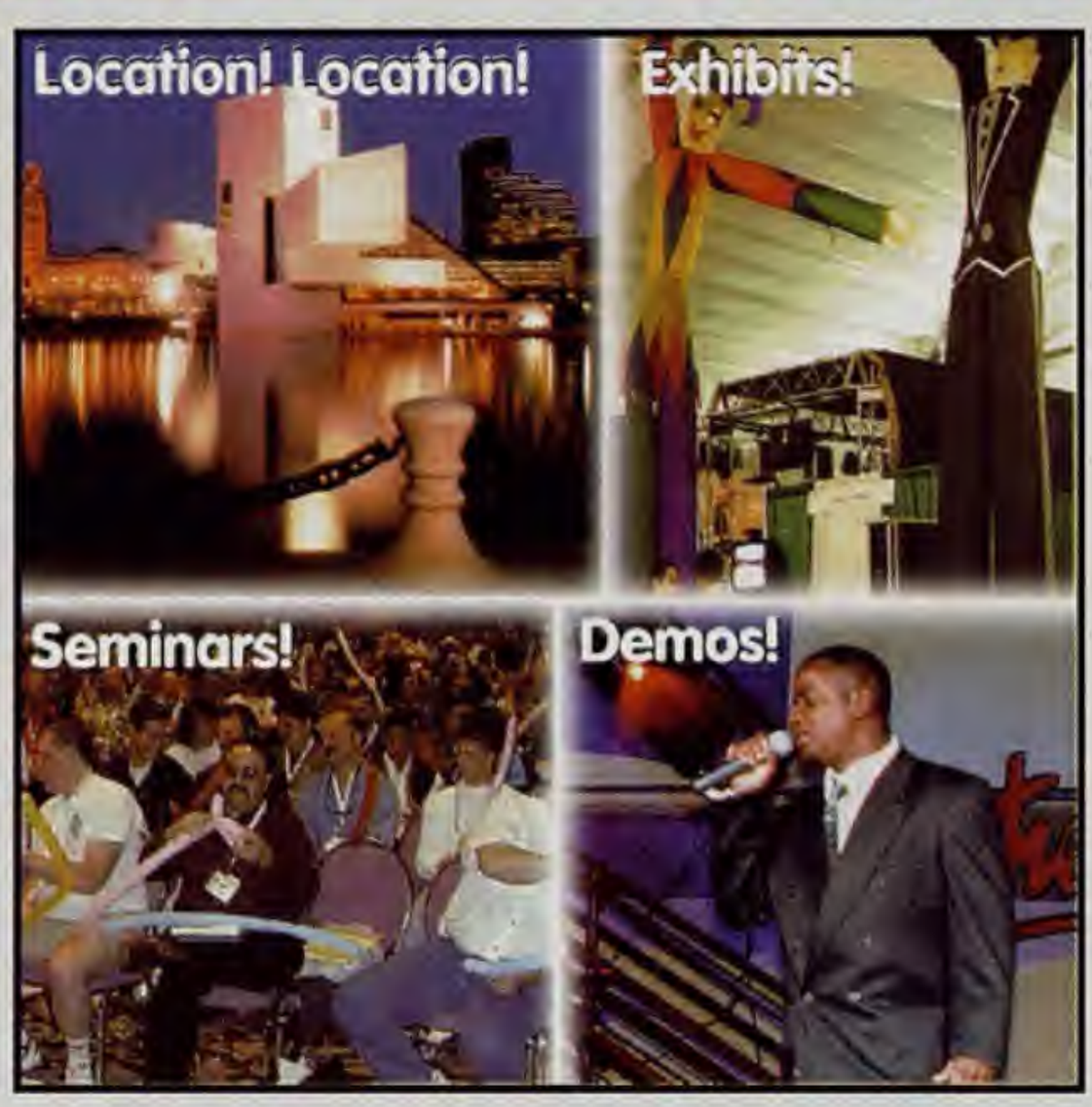

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At the first NAMM International Music Market of the millennium, held February 3–6, 2000 at the Los Angeles Convention Center, there was a discernible thread running through the aisles of DJ-oriented equipment: choice. Along with the annual smorgasbord of innovations, (not to mention the snakes, a hot tub, and multiple Elvi) you couldn't help but notice the impressive number of choices available to DJs. The feast included everything from mixers to mics, CD players to powered speakers, and lighting controllers to cases.

While the companies on which you've come to rely expanded, updated and invigorated their product lines, quite a few other manufacturers actively courted the mobile market for the first time, with an emphasis on DJ mixers, wireless microphones, and extremely mobile sound systems.

The following pages offer tasty samples of the audio and lighting feast that was on display at NAMM 2000. And rest assured that in upcoming issues, *Mobile Beat's* equipment connoisseurs will attempt to help you make informed choices as you fill up your plate with gear this year.

American DJ

We got to sneak a peek at the upcoming PRO-DJ3 front-loading CDP from American DJ, paired here with a Q-2221 mixer. It shares cutting edge technology with the DCD-PRO500 dual deck.

BBE

The whole family of BBE Sonic Maximizers was in attendance, from the 362SW with "Subwoofer Control" to the 882 featuring balanced inputs and outputs.

Chauvet

A multitude of vivid new beam effects were in focus at the Chauvet booth.

D.A.S.

A new star in the expanding D.A.S. lineup of ACtive Power speakers was the DS-12A, posing here with other members of other D.A.S. lines.

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Denon

Denon's DN-2600F is about to fall... again! It's mounted on a torture device that raised and dropped the CD player thousands of times during the show to demo its shock memory.

Gem Sound

The central attraction at the Gem Sound booth was this group of speakers and audio processors for crafting a sparkling sound.

Gemini

Gemini served up a complete helping of new mixers in the form of their new UMX series. They feature VCA (voltage-controlled amplifier) Proglide™ crossfaders.

Grundorf

A red carpet was rolled out for all the new speakers and cases from Grundorf. The PRO-CD2-MQ3 stands next to a top-loader.

Mackie

Mackie stacked their SRM450 active monitor atop a 600W SRS1500 self-powered subwoofer for a double whammy from Woodinville.

MTX

Welcome to the jungle... A PM210H stage monitor with Vocal Contour Control, signed by Alice Cooper. I thought they meant audio snake.

NAMM Store

Mobile DJ equipment (from American DJ and Odyssey) was the first thing retailers saw as they entered the NAMM Model Store. You've come a long way, baby!

Numark

DJ Eddy Def demonstrates Numark PRO TT1 turntables and the PRO SM-3 mixer with its groundbreaking optical Infinity Fader™.

Odyssey

This wall of color radiated an eyeful of Krōm, one of many new case lines on display at Odyssey Innovative Designs.

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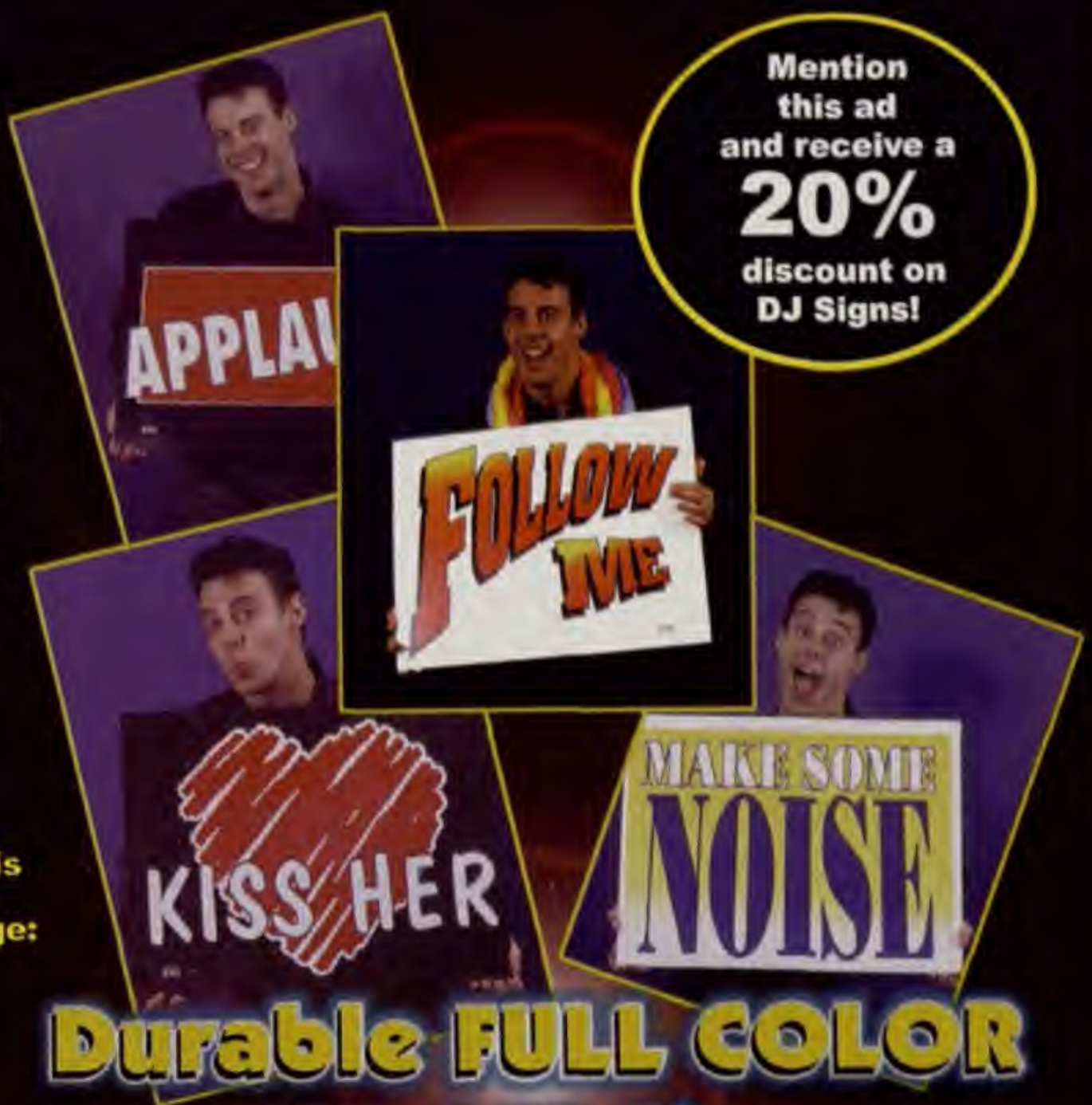

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Phonic

The cool blue Fusion mixer from Phonic has four channels and dual graphic EQs. Smooth.

Pioneer

Brian Buonassissi reveals the secrets of Pioneer's first dual CD player, the Stealth CMX-5000.

Rane

Truly musical scratching was on the bill at Rane's performance space. The band: Livehuman, featuring DJ Quest on Rane TTM54 mixer, Andrew Kushin on bass, and Albert Mathias on drums.

Samson

You can go far with the Expedition series of portable speakers from Samson. The 200W EX20 pictured here even has an rechargeable battery option.

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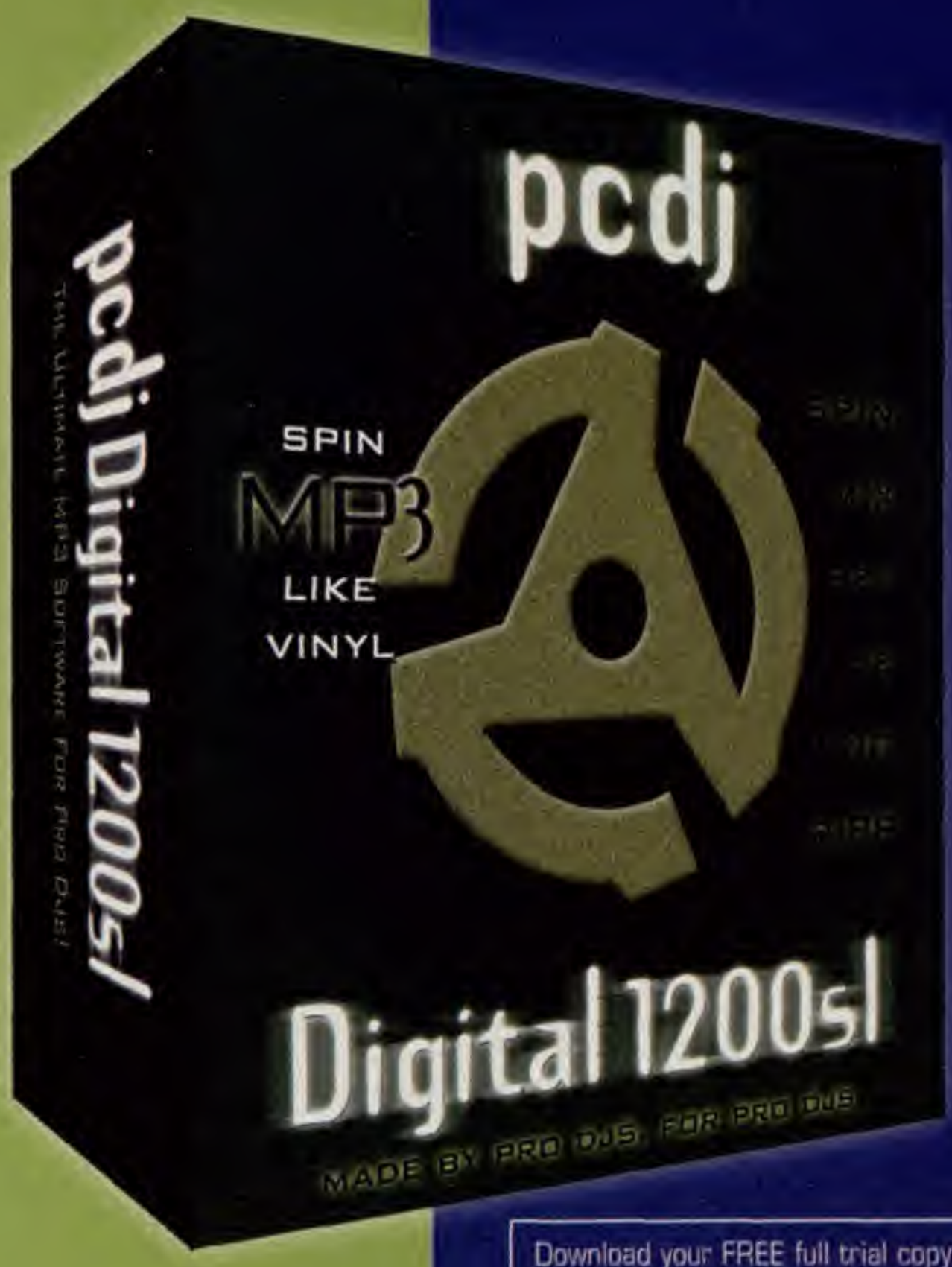

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NAMM 2000 INTERNATIONAL MUSIC MARKET

Soundtech

Even a two-dimensional person can tote the Soundtech AL1W self-contained P.A. system, as this cardboard cutout demonstrates.

Tascam

Tascam's first dual player, the CD-302, is given a workout by the man in the sound proof booth, DJ Davey Dave of Uberzone.

Vestax

Vestax dislpayed the stylish CDX-35, which lets you run two CD player units from one controller if you so desire.

Wright Bros.

Get down! Wright Bros. Sound was playing a unique angle with their new EQX 1888, a down-firing subwoofer.

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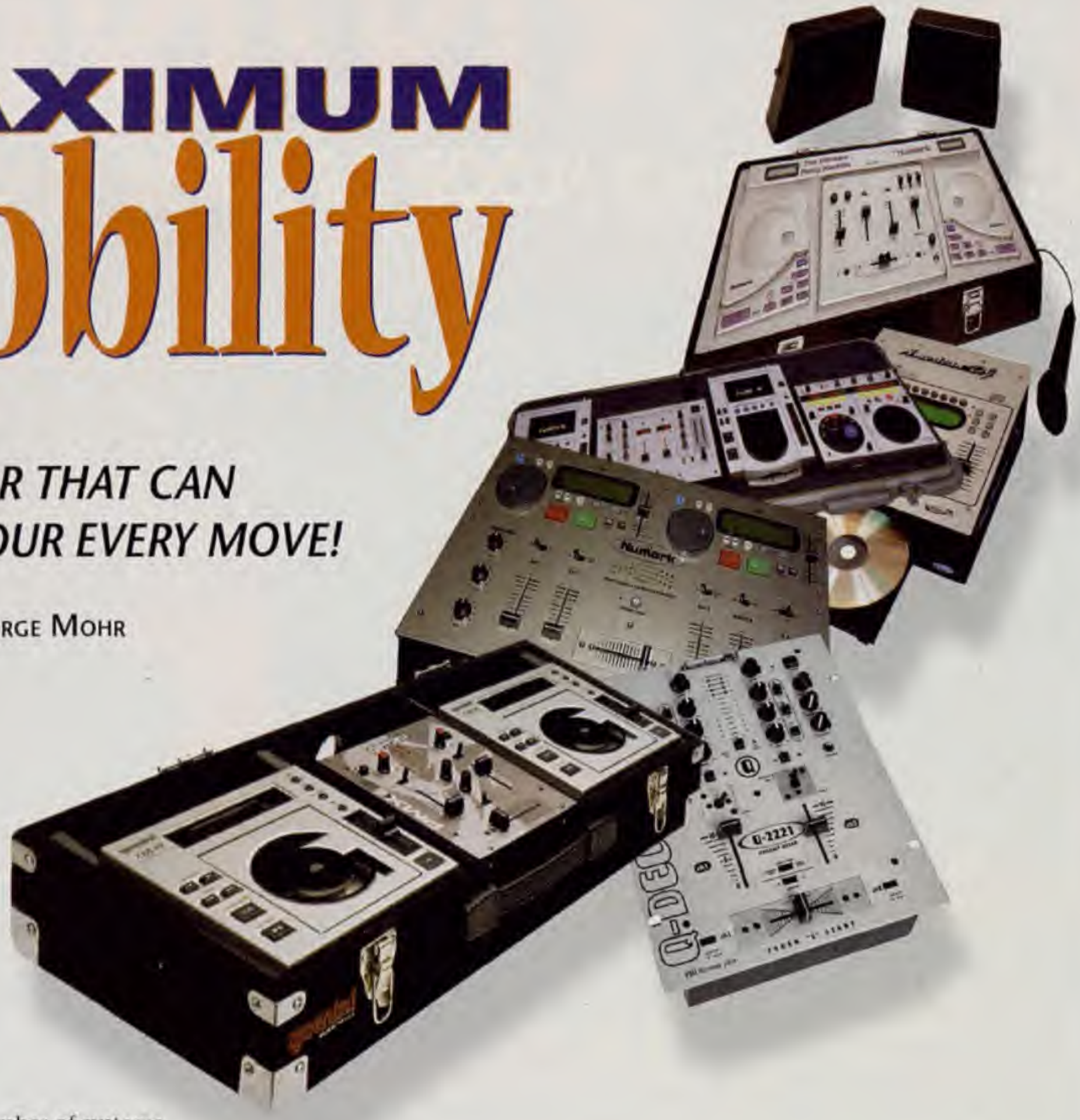

It's about time. At last, there are a growing number of systems on the market that do not require you to own an 18-wheeler to get your rig to the gig. Now you can put an entire system, music, and two performers into one average-sized sedan. That's right... a car! Now that's what I call upwardly mobile!

NUMARK'S CD-MIX1

First on the review block is a product from Numark: the CD-MIX1. To get an idea of what it does, picture two Numark CD-24s and a Numark Blue Dog (although it's not blue) mixer all put into one case. Numark, by the way, was the first company to create a full, self-contained DJ mixing system.

On the CD-MIX1, the two CD players offer shock-dampened drawers with full pitch-bend, track search, and shuttle functions, accessed by two oversized jog dials. The pitch control is fixed at ±12 percent; however, you have the option to switch the display to BPM (beats per minute) mode. This function allows you to manually tap in the beats per minute of the current CD track that is playing via a button on the faceplate. You then repeat this procedure on the second CD deck as you are cueing up the next track. Adjust the pitch controls so the BPMs match. Once the cue point is reached, you set the CD that is playing and use the bend dial to keep the songs in sync. There is also an auto-fader start that lets you start a cued CD just by moving a fader.

The mixer portion of this unit is very straightforward. In addition to the CD player inputs, it offers inputs for two lines or two phonos. There is a full headphone cue section and a single microphone input. Outputs are both balanced and unbalanced, so this unit is compatible with everything from home stereos to large mixing systems in clubs.

The CD-MIX1 measures under the 19-inch standard. It should fit in large deluxe-style phono consoles in the compartment normally used for a mixer. There is no rack-mounting provision, so you probably have to set the unit on foam. (Both the top and front must be free to allow access to the CD drawers as well as the mixer.) This is actually a plus,

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since foam absorbs shock, and provides a nice cushion for transporting in the case.

The only fault I found with the system is that instead of a nice direct AC plug, it uses an enormous line lump. What is a line lump? It's like a plug in wall mount transformer (wall wart) that changes the AC from the wall to DC. It is very large, with an AC cord running into it and another cord that carries the DC to the main power input on the unit. That aside, this is a good, all-in-one unit that takes a lot of complicated wiring out of the equation and is very user-friendly. All this and its only $599 (MSRP).

THE ULTIMATE PARTY MACHINE

Numark didn't stop with just one mobile-friendly unit. Their Ultimate Party Machine is truly a mobile all-in-one sound system—great for those out-of-the-way gigs. The Ultimate Party Machine houses a mixer, two CD players, an amplifier, and two speakers. Yes, all this built into one case!

Numark CD-MIX1

The mixer portion of this unit is very straightforward

The CD players are top loaders set in on either side of the mixer. The unit *is* the carrying case and the speakers are the lids. The 8-inch coaxial speakers detach and can be placed just about anywhere. It features a microphone input and two phono or line inputs, and three-band EQ.

While it's a cute idea, the Ultimate Party Machine is not intended for large gigs that require big sound. This unit would come in handy for micro gigs, such as a backyard party, or as an in-office demo machine. This is because the CD players lack a cue function and pitch control; the amplifier power is less than 30 watts per channel; and the speakers are the size of small truck speakers.

All in all, the Ultimate Party Machine, which retails for $499 (MSRP), is a good idea. I am looking forward to a professional model to surface in the near future.

GEMINI'S DISC-O-MIX

The next system worthy of mention is the Disc-O-Mix from Gemini. This system is packaged as an all-in-one unit.

Gemini Disc-O-Mix

It's a great entry-level unit...

The compact system (27" x 12.25" x 5.5") includes two CDJ-10 frame accurate, instant start CD players and one PMX40 mixer. All are housed in a CDJ-1040 road case. This unit also uses top load CD players. There is a full cue system and pitch control on each CD player with ±16 percent range. There is no jog/shuttle dial. Shock rejection is pretty good for a CD player in this price range. The mixer offers inputs for the two CD players as well as two lines or two turntables. There is a mic input with a talkover switch as well.

The Disc-O-Mix is basic, but to the point. It is very easy to operate and can be adapted to most amplifiers and speakers. It's a great entry-level unit, which can be used as part of a second full system. Retailing at $499, it is the most affordable mixing system on the market today. When purchased as the Disc-O-Mix CD Mix package, it includes one HPM80 single cup headphone with dynamic mic and all necessary cables.

ALL AMERICAN

American DJ's CD/mixer combo is available as either the Pro-DJ1 system or Pro-DJ2 system, depending on which CD players you opt for. Both feature two players with a Q2221/s mixer in a special custom case.

The Pro-DJ1 and Pro-DJ2 CD players are hybrids, meaning they have a front-loading CD drawer, but top-mounted controls. The features on this system are nothing short of pro. There's a full jog/shuttle wheel on each CD player. The Pro-DJ2 includes buttons for direct track access. There's also American DJ's fader "Q" start and seamless looping. Like the Numark CD-MIX1, the drawers are dampened to handle shock. Individually, the Pro-DJ2 players run about $489.

The Q-2221/s "Q-deck" mixer offers fader "Q" start (to complement the fader start capable CD players), adjustable crossfader throw with hamster, and low, mid, high, and gain controls on each input. It also has kill switches to remove selected bands of frequencies. This is good for remixing and works nicely with the CD player's looping feature. This unit sells for around $279 individually.

The Pro-DJ2 System is the heaviest of all reviewed, but it is very feature-packed and great for either club or mobile use. As package, street prices in the $1,000 range are common. Best of all, this setup has direct AC connections; no wall warts or line lumps!

A PIONEER-ING SYSTEM

Pioneer offers two versions of combo workstations at two price points. I chose to review the S-100FX. It contains two Pioneer CDJ-100S CD players and a Pioneer DJM300S mixer.

The CD players used with this system are unique. They are front loading and have top mounted controls, like the American DJ Pro-DJ2, but that is where the similarity ends. There is no drawer on the front of these units. You simply slide the disc directly into the front of the unit, like a car CD player. No more bumping into the drawers!

The CDJ-100S CD player offers oil dampers for shock handling and a very large shuttle dial, which is almost half the size of the unit itself. Cueing is lightning fast. The pitch control is ±10 percent and offers Pioneer's legendary Master

Pioneer S-100FX

No more bumping into the drawers!

Tempo. This feature allows you to raise and lower the speed of the song playing without altering the pitch (no more laryngitis and chipmunks!).

Like the American DJ and Numark units, the CDJ-100S offers fader start capability. There are also three effects controls that allow you to add flange, filter, and pitch alteration to the song you are playing.

The DJM300S mixer is a two-channel mixer that supports the CDJ-100S' fader start capability. It offers inputs for four lines and two phonos. Each channel has its own gain, bass and treble controls. The tone controls allow an additional cut on the bass and treble. This in effect works like a frequency kill switch. It has a full cue function as well as a microphone input. One nice feature that really makes this mixer stand out is that the BPM counter is built into the mixer. This is not the tap kind; it's fully automatic. This unit will automatically figure out the BPM of each song that is

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AMPS and SPEAKERS

A few years ago, only a handful of manufacturers made lightweight amplifiers. Few could compete with the reliable old boat anchors that featured heavy transformers and power supplies. Nowadays, there are quite a few amps that can pack a lot of wallop into a few pounds. Of these, the notable brand names are QSC, Stewart, and Soundtech.

Soundtech and Stewart both manufacture an amp that occupies just one rack space and weigh only 15 pounds! What about power? Both these amps put out over 200 watts per channel!

Need more punch and want the best in high quality sound? Then let's move on to the QSC PLX series (see page 32 for QSC Scoop). These amps can produce over 1,000 watts per channel and still only weigh around 21 pounds.

As for the absolute smallest amps, the Stewart and Soundtech models are good bets to go with. I have used the Soundtech 802 for a full range drive and a QSC PLX2402 for my bass drive, and still weighed in less than the weight of one transformer based amp!

How do they do it?

To accomplish the feat, amp manufacturers do away with the big monster heavy transformer in the amplifier. Instead, they take a tip from the guys who make car stereo amps that put out mega-watts with a 12-volt DC power source. A digital switching power supply (sometimes called an inverter) is used instead of the large transformer. This makes the amplifier more efficient, as it only uses the power it actually needs, instead of having a large amount of standby power, which typically goes unused.

Speak-easy

Our final point of discussion is speakers. Speakers can be made from special plastics and molds that allow the designer to create a very small, lightweight, and efficient speaker design. Two companies that really stand out in making these small speakers are RAMSA and EV.

I personally tested the EV SX300 with its bass bin counterpart SX121b. The SX300 has a crystal clear sound that rivals just about everything in its class. Vocals are very clear and the bass is pretty good, even for a single 12-inch model.

Want more bass? Just link the SX121b to the SX300 for much fuller low end. I tested the above pair on a 600-watt per channel amplifier, and they were clear as a bell at full power!

Now for the best part. The speakers are so small that you can carry one in each hand. I was actually able to fit all four cabinets side by side in the back seat of a Toyota Camry. The cabinets are trapezoidal in shape, which permits staggered storing. Both speaker cabinets can be put on a tripod, although I wouldn't recommend this with the bass cabinets. The SX300's sell for about $1,000 for the pair and the SX121b's sell for about $600 for the pair. Are the SX300's too rich for your bloodstream? Then you may want to check out EV's more affordable SX100+ speakers. This cabinet looks like the SX300, but handles about 100 watts less and has a different horn and woofer inside. It also sounds very good and, at $700, may be the way to go for the budget-conscious. However, the SX300 will still outperform it.

MAXIMUM Mobility

played, which is a very helpful feature to have.

The road case made for this unit also has room to mount one of Pioneer's EFX-500 effect units, so you can expand greatly on this system in the future.

Pioneer has designed a functional and user-friendly system for mobile or club settings. With a retail price in the $2,000 range it may be a bit less attainable then other units, but it is worth the additional cost if you need superior features—which include top end sound quality and skip rejection. With 1 EFX-500 Effector (as pictured), the total system retails at $2,550.

Sound component manufacturers have taken leaps and bounds to help the DJ industry become more mobile.

THE BOTTOM LINE

Though the aforementioned systems may not be capable of entirely replacing your current sound system, I am certain that we will get there one day. Sound component manufacturers have taken leaps and bounds to help the DJ industry become more mobile. You may not want to take off that back support belt or sell the SUV just yet, though.

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SPECIALFEATURE

ISSMs

BY STEVE WOZNIAK

THESE INCREDIBLE SHRINKING SOUND MACHINES SURE DON'T LOOK LIKE YOUR PARENTS' SOUND SYSTEMS!

The high-tech revolution has blasted professional sound systems with a barrage of electronic wizardry. Down for the count is the era when bigger automatically meant better. The "Incredible Shrinking Sound Machines" (ISSMs) have taken over. The year 2000 is a time of smaller music playback units, downsized speaker cabinets, narrower and lighter amplifiers, and a wide variety of shrinking digitized music media that years ago would have been diagnosed as suffering from some type of hormone deficiency. Only the quality of the actual listening experience has increased. Well, there's also the price, but that's an entirely different story.

AUDIO ROUNDTABLE

To review where we've been, discuss where we're at, forecast where we may be headed, and decipher what it means for professional Mobile DJs, we have drafted a roundtable of marauding, battle-tested audio experts. Let's meet them.

Frank Joseph, of Frank Joseph Entertainment, is a popular one-man entertainer who runs portions of his shows from an Apple computer in the high-tech capital of the world, Silicon Valley, in northern California.

"Music has been my full-time gig since I went on the road as an underage kid in a band in 1979," Joseph says. "I started with Apple IIs, and have been an early adopter of computer, music and pro audio technology ever since. My act represents what I believe to be an emerging trend... a synergy of musician and DJ entertainment."

Russ Poole, of Quality Sounds, is one-half of a high-flying husband and wife team that operates two systems in the Minneapolis and St. Paul, Minnesota area. When not doing shows or attending them, Poole works for Northwest Airlines as a DC-9 pilot.

Jim Baxter, of Colorado Sound N' Light is a familiar face with DJs everywhere as an audio and lighting equipment distributor.

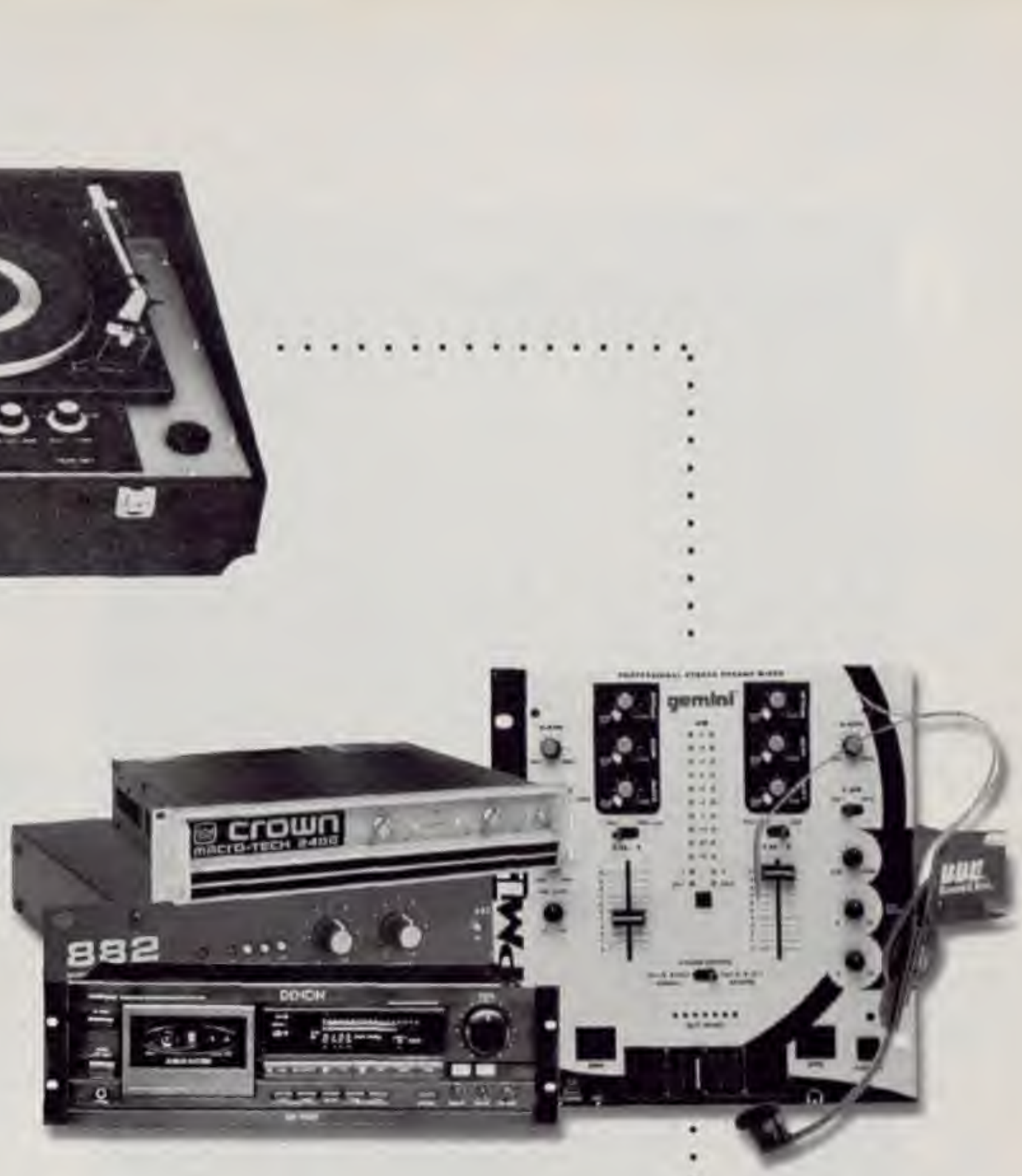
Since everyone is assembled, let's listen in!

Panel Members:

1. DJ/Musician: Frank Joseph
frank@woz.org

2. Jim Baxter, DJ Equipment Distributor
csnl@ix.netcom.com

3. Russ Poole, Mobile DJ
qualitysounds@compuserve.com



AUDIO PAST AND PRESENT

MB: Way back in the Dark Ages, what was your first personal music sound system?"

Joseph: A Radio Shack receiver, Quadraflex speakers, and a Garrard turntable were my units of choice. I'd crank it up and play the drums along with it. It used to drive the family and neighbors nuts!

Poole: I used a Pioneer stereo receiver with a Marantz 8-track player and turntable. My dream back then was to have a reel-to-reel tape player.

Baxter: I had a Dynaco preamp/amp built from a kit. In the old days, you made your amp or receivers from kits if you needed great sound at a moderate budget. I'm sad those days are gone. I also used Koss electrostatic headphones, AR speakers, and a Roberts' reel-to-reel tape player with an 8-track recorder on the side.

MB: What kind of sound system helped guide you through your first attempt at DJing?

Poole: I handled my first $100 gig with home audio equipment. I simply carpeted some Pioneer speakers in black and placed speaker grills over the woofers to give them that professional look. A few shows later, they crashed and burned at a college football game party!

Joseph: I used huge Altec A7s that only housed a 15-inch woofer and a horn. I was playing bass in an 8-piece disco band in Hawaii on Wakikkii Beach. We would alternate sets with a DJ from 9 p.m. to 3 a.m., six nights a week. With his talent and better system, the DJ would often put more people on the dancefloor than our eight-piece band did!

Baxter: For me it was JBL MI series handmade concert speakers and hand-wound crossovers, Phase Linear 700, HK 1000 cassette decks. We didn't use turntables; we rocked too hard! I also had a Pioneer studio six-channel mixer and a 12-band Spectro Acoustic equalizer.

MB: Now that you're all masters of your craft, what audio components are you currently using?

Joseph: I work the crowd using guitars, keyboards, a drum machine, and vocals. It's all controlled by an Apple PowerBook that can also output video at the same time. For extra sizzle, snap, and thump, I use three QSC amps to

In the old days, you made your amp or receivers from kits if you needed great sound at a moderate budget.
—Jim Baxter

Lighting the way

MB: Are there any cool new "shrinking" pro lighting equipment and trends that we should know about?

Poole: The trend has tended to be more about features. But to the professional Mobile DJ, the biggest advantage has been the bigger selections available and the decrease in prices. Intelligent lighting is half the cost of what it was just four years ago.

Baxter: Bigger equipment and more wattage is the answer only for the misinformed and less educated DJ. Think quality for the long-term DJ company, and low cost fixtures for the short term DJ firm. Remember, the hidden cost of lighting is the lamp replacement cost, which in the long run is much more than the price of the fixture itself.

MB: What about new shrinking pro video equipment and trends?

Poole: Same as lighting. In addition to price reductions, video equipment continues to get smaller, lighter, brighter but with improved resolution.

Joseph: What you can do with today's cross platform QuickTime software from Apple is incredible! In addition to DVD out, the laptop that runs my show can play full frame NTSC video from the hard drive to a projection system via Firewire and a converter. Any video clip can be instantly accessed and played back. Lots of possibilities here! The identically featured Windows version of QuickTime is equally incredible. A $600, 25 gb laptop hard drive can store about two hours of video clips. Similarly priced, compact, 37 gb, external daisy chained Firewire drives are also available.

drive six Meyer speaker cabinets.

Poole: I use Crown Macro-Tech 1200 amplifiers, four JBL MR-838 speakers, four JBL MR-825 speakers, a Gemini mixer, Audio-Technica PRO4L wired microphone, BBE-462 sound processor, three Sony 397 CD players, Shure LX-88-II-F wireless headset and handheld microphones, Nady 201 UHF wireless microphone, and a Denon DN-770R dual cassette tape deck.

Baxter: My setup includes mini discs, computer, QSC PLX3400 series amps, CV subs, Celesion tops, BBE sonic maximizer, Rane mixer, and Sony CD players.

MB: Let's say that you were given a blank check to purchase your choice of professional DJ equipment to entertain 150 people at a hotel wedding reception and you were also given the keys to a new VW Beetle to transport this equipment and you couldn't spend the money on anything else. What would be your dream ISSM?

Baxter: By coincidence, a new VW Beetle is actually going to be part of our new advertisement. It features a mix-240 CD system concept including powered speakers and a mini-combo lighting rig all in the back seat!

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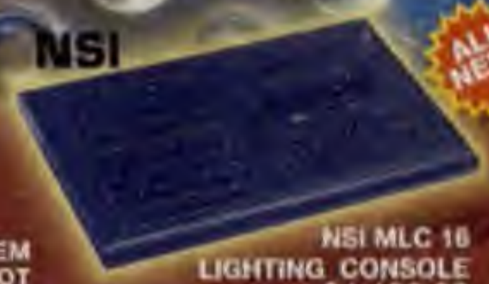

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If not already committed to CDs, mini discs or vinyl, I would opt for either a laptop or computer-based sound system using MP-3 files such as DJ Power or VisioSonic.
—Russ Poole

Poole: If not already committed to CDs, mini discs or vinyl, I would opt for either a laptop or computer-based sound system using MP-3 files such as DJ Power or VisioSonic. I would want to use a conventional mixer so that I could use a couple of other conventional input devices, and I would want to have both a CD and cassette player to accommodate music that the customer wants played. I would use two or three powered speakers such as the Mackie SRM 450, with the third speaker as a backup or additional sound reinforcement.
Joseph: I recently advised a company that has two in-house DJs for parties and events. They requested that I recommend a new system that was easily shipped and sounded incredible in hotel ballrooms. I came up with a Meyer UPA with a 12-inch woofer and horn, plus two single 15-inch Community subs. Each side is triamped with processors and two QSC amplifiers. The high-end price tag was small compared to the savings in trucking. Needless to say, they're also spinning audio from laptops (DJ Power software).

MB: Thumbs up or thumbs down regarding the new small DJ consoles that are pre-packaged with a pair of CD players and a mixer?
Poole: Up! The most obvious advantage of the all-in-ones is that you plug in electricity and two speaker wires and you are ready to go!
Baxter: Up! When marketing to the first-time buyer, smaller equipment is a better concept.

MB: Do powered speakers represent a quantum leap forward in ISSMs or a devilish demonstration of hype?
Poole: It may not be a quantum leap, but a definite improvement for individuals trying to downsize their equipment. I personally use the Mackie 450 powered speakers for small events where space is a problem or where setup or takedown time must be minimized. For an event of 150 people, they are outstanding in all areas.
Baxter: Until now, only the big concert and large contractors could afford this processed type of sound. With the common passive or biamp systems, the music signal is sent out from an amp, and the return signal back to the amp is not controlled in any way. When a sound system amp sends a signal to the speaker, the speaker reacts with moving sound waves and also sends back signals to the amp that the amp has to handle or reject. With processed powered sound speakers, this returned signal is computer analyzed and used to control distortion and other speaker spec factors. This creates a greater, cleaner, and louder sound.
Joseph: Powered speakers have been around for many years. They've just now become practical. Active sixth order speaker cabinet designs allow for small enclosures with better bass and the control that Jim speaks about. Lighter amp designs allow integration at a reasonable weight. Be it a Meyer Sound Labs 15-inch woofer and horn box listing at $7,200 each, or a JBL eon with a 15-inch woofer and horn listing at $695 each, modern systems are shrinking and getting lighter.

MB: What new ISSMs and trends can we look forward to in Y2K and Y2K+1?
Baxter: CD hard drive recorder/playback decks play your CD and will store thousands of compressed music files for instant access.
Joseph: The price-to-performance ratio of product lines will continue to improve. I also believe that CD players that can play MP3 CDs will be a big hit. With hundreds of songs on just one CD, they will be both a compact and inexpensive back-up for computer-based DJ systems. They could even be an alternative to carrying hundreds of CDs with a more traditional mobile sound system.

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Wozniac's Weird Timeline

THE CREATION OF ISSMS

YEAR	MUSIC SOUND SYSTEM	COMMENTS
Dawn of the 1st millennium	Drum	A caveman beat a stick on a rock that rolled down a hill...creating the first rock n' roll drum solo
1700s	450-piece Orchestra	Extremely difficult to carry
1877	Edison Wax Cylinder	Thomas Edison used ear wax to record and playback sound
1906	RCA Victor's Victrola 78 rpm record player	There was this other famous dog...
1916	Loudspeakers	Caused an US president who was "not a crook" to resign
1948	12-inch, 33-1/3 rpm vinyl record	First scratch DJ created during an earthquake
1949	7-inch, 45 rpm vinyl record	And the reason for that big hole in the middle was...?
Early 1960s	2/4/8 track tape	Very popular with not-so-bright cheerleaders
1963	Compact Cassette Tape	The "Incredible Shrinking Sound Player Machine" trend began
1982	Digital Compact Disc Player	As music delivery systems became smaller...
1990	Digital Audio Tape (DAT) Recorder	And smaller...
1996	Digital Versatile Disc DVD) Player	And more compact...
Mid-1990s	Computer Software Music Programs	And even more compact...
Mid-1990s	MP3 Player	Hey, where's my glasses?

DOES SIZE REALLY MATTER?

MB: Everything else being equal, do DJs who use significantly smaller but technically better equipment face a future of burgers and french fries, or caviar and the French Riviera?

Poole: I don't believe that the sound source, whether it's CD, mini disc, computer or DAT, really matters to the customer. I do believe that speaker size, and the ability to have lots of bass, makes a difference especially in the school and bar/bat mitzvah markets.

Baxter: I have two basic systems: one for the small affair, and one for the really big show appeal. The tools of the trade just keep getting better. DJ skills simply need to improve at the same pace.

Joseph: The key to charging a premium price in any service business is attention to detail. I want people to hear a system that sounds as good as it gets. In the overall scheme of things, the gear isn't the dominating factor for a great performance or a premium price. Somebody with very affordable gear can whip a crowd into a frenzy using the most important element of all... talent. Playing the right song at the right time and genuinely having fun with the crowd is far more important.

Somebody with very affordable gear can whip a crowd into a frenzy using the most important element of all... talent.

—Frank Joseph

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Odyssey Cases Presents

MOBILE BEAT DJ ALL STARS

Lawrence of Florida

KEY TO HIS SUCCESS IS STAYING ON THE CUTTING EDGE.

As an undergraduate in the mid 1960s, Larry Rodkin was branded as a campus radical: not for starting an anti-war protest, but for leading a revolution at the campus radio station.

"Back then," he explains, "FM radio was strictly background... highbrow artsy interview programs and classical music... when we convinced our supervising professors to let us program "out of the box" it was a controversial change. We added comedy programs, interviews with rock stars and celebrities and "softer" contemporary music. Ironically, one of our supervisors insisted we could not play anything by the Beatles. That was really important to him. I got called on the carpet for playing a really mellow version of *Can't Buy Me Love* by Ella Fitzgerald. Ultimately, it helped broaden my appreciation for all types of music."

Odyssey Cases Presents

MOBILE BEAT DJ ALL STARS

Lawrence of Florida

After graduation, Rodkin worked his way up to a position as a vice president for a Chicago ad agency. As in his college days, Rodkin again began to feel constrained; this time by the corporate world. Not being able to affect the situation from within, he decided to leave and, with a partner, start his own ad firm. That lasted until 1979. After spending three and half hours driving home in a Chicago blizzard, Larry and his wife Ricki decided to sell the business and move to Florida. There, Larry went back to work in advertising. While working at the agency, he was called upon to emcee a sock hop. As a child of the sixties, he had no problem with the music. By the time he played the last song, he had offers to do two more jobs.

Lawrence of Florida was born. "The name is tongue-in-cheek since I was working fulltime at the ad agency. Shortly thereafter, I decided to enter the disc jockey business as a full time profession. A lot of my friends thought I was crazy but, frankly, the entertainment business is just more fun!

A REEEALLY BIG SHOE!

Now free to run his own business with the same radical attitude of his college days, Rodkin puts his energies into offering his clients a unique brand of cutting edge concepts and ideas.

"We recently added a program called 'The Big Show'," he explains, "which is a look back at '50s-'60s TV variety shows like Ed Sullivan, Sonny and Cher, and Perry Como. Here in South Florida, we get a lot of conventions with 150 to 250 people. Oftentimes, the mix is 90 percent male or female. They don't need a band or a DJ because (in most cases) nobody's going to dance. With The Big Show, we can offer them something that's pure, sit-back-and-relax entertainment. We run the show just as if it were a live TV variety show. An MC comes out, welcomes the audience, runs down what's coming up and introduces the first act: a 'serious' Elvis impersonator singing to background tracks (or a live band if the budget allows). Between acts, the MC recognizes fictitious stars in the audience, with the last being a Jackie Mason look-a-like. We've got animal acts, a unicyclist who juggles fire, professional gymnasts, magicians, comedians, and actors. With this being a big area for the cruise lines, we have a wealth of great talent."

> **Keeping a good relationship with other companies has been a strong suit in our years of being in business."**

While it might appear to be an over-40's concept, Rodkin says that now with Ed Sullivan reruns back on and a younger generation that was raised on music television, the appeal is very broad.

The set includes a 16 by 24 stage, spotlights, props and everything else it takes to create a real theater experience. Prices range (depending on the length of the show and talent) from $3,000 to over $10,000 (plus travel).

5 YEAR PLAN

For LOF, The Big Show is just the beginning. During the next five years, Rodkin's plan is to develop unique entertainment above and beyond "Just DJ."

"Our goal is to offer total packages from caricaturists to strolling violinists, walk-around magicians to comedians. In addition to the entertainment, we also own an advertising specialty company that offers virtually any type of imprinted item—from pencils and pens to sports bags, etched vases to embroidered shirts. We even sell to other entertainment companies for their clients," says Rodkin.

Speaking of the competition, Rodkin adds, " Along the lines of our friendly competitors are many companies we have helped out from time to time. We have lent CDs and karaoke discs to DJs in an emergency and on the flip side, we have had to borrow a light or party motivator when someone was unavailable at the last minute. Keeping a good relationship with other companies has been a strong suit in our years of being in business."

COMPANY BIO:

Company: Lawrence of Florida Entertainment
Service Area: Primarily Southern Florida
Typical Rates for Area: $300-$600 per event
LOF's Basic Wedding Rate: $500-$750
Special Service: "The Big Show"
Upsells: Karaoke, party prop packages...

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MOBILE BEAT DJ ALL STARS

Howard Walstein

MINNESOTA MOBILE LOOKS TO TAKE KIDSDANCE NATIONAL.

In 1990, eight years after starting Minnesota's Total Entertainment, Howard Walstein began realizing the need to specialize. In studying his market, he became aware of the demand for DJs who could present a performance customized for family and youth events. To test out the idea, he created a separate branch of Total Entertainment, named Kidsdance.

As Walstein explains, "Kidsdance's specialized marketing allowed me to separate our company from all the DJ competition in Minneapolis and St. Paul that wasn't perceived as family friendly. Unlike the wedding business, many of our clients re-schedule their event to accommodate our schedule. And there is no better advertising than to perform in the public arena."

The best reason to start booking shows for children, according to Walstein, is the fact that half of the shows take place Sunday through Friday. In fact, one quarter of Kidsdance shows take place Sunday through Thursday, many in the middle of the day. "This market has to be the fastest growing market in the last twenty years," says Walstein, "because kids are getting more sophisticated each year. Kidsdance's main clients are grades "K" through six ,but we've even booked several events for pre-kindergarten groups."

Kidsdance's most visible event in Minnesota is Family Fun Night at America's largest shopping center, The Mall of America. Kidsdance has performed at ever major mall in the Twin Cities, as well as Minnesota's biggest amusement park, Valley Fair. Many community events and festivals such as the Twin Cities Marathon, St. Paul Winter Carnival, Fourth of July shows, and countless corporate picnics fill out the schedule. The biggest event Walstein has performed for Kidsdance was at the Metrodome for 20,000 people; the smallest has been for 12 people. WALSTEIN continued on page 66

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Odyssey Cases Presents

MOBILE BEAT DJ ALL STARS

MIKE SABATINI

As owner of Music Machine DJ & Video Productions, Mike Sabatini has used his 25 years of experience in the entertainment industry to the best of his advantage.

Sabatini, who began as a musician, started his part-time DJ service, located in LaSalle, Ill., in 1989. Over the years, he built up to three systems and now operates full time with six systems and eight employees. His hard work and dedication to the business has resulted in a multifunctional business that encompasses all the various entertainment needs for any occasion.

Besides offering the typical fare of music for weddings and other events, Music Machine offers a number of add-ons, including karaoke and video packages.

A popular add-on Music Machine developed in 1996 is "Times of Your Life." This is a photo montage of a person's life, edited and enhanced with music for a very professional presentation. The final product is then shown on a large video screen at the event.

"This led to inquiries about videotaping weddings and other video-related services," Sabatini says. "In 1997, Advanced Video Services was launched as a stand-alone, full service video production company to compliment the DJ service and the wedding market, as well as the corporate and legal video fields." It was then that Sabatini incorporated Elite Multimedia Group as Music Machine's and Advanced Video Services' parent company.

To make the most of their overhead, Music Machine has established a gear rental service. "Customers can rent complete sound systems, karaoke and video equipment," Sabatini says.

Wedding clients, in particular, appreciate being able to hire their DJ and videographer all in one shot. Their video capabilities aid them in

getting gigs, too. "For school dances, we offer the Music Video Dance Party," Sabatini says. He has these events sponsored by local businesses who provide giveaways. They also offer GameShow Mania, from Creative Imagineering. "Using our game show system, we play a variety of trivia-style games," Sabatini says. "Again, our sponsors provide giveaways for this."

Further ensuring the use of their time and equipment, Music Machine DJs work karaoke every Wednesday night and a retro night every Friday night at Machelle's Backstreet.

Having a lot to offer your clients is a good thing but, it won't get you very far if you don't follow up with professional business practices. Sabatini's got that covered, too.

"We have a commitment to total customer satisfaction throughout our company," Sabatini says. "We're not happy or satisfied unless our clients are."

To ensure their clients' satisfaction, Music Machine holds personal consultations at which time all the details are discussed and agreed upon. Clients also get a chance to meet their DJ. The banquet facility manager is called as well, prior to the event, to confirm arrangements.

SPECS
Company:
Music Machine
Years in Business:
11
Service Area:
North Central Illinois
Typical Rates:
$550 for 3 hours of music
Upsells:
Video, Karaoke, Enhanced lighting

To maintain professionalism throughout the company, all of Music Machine's DJs are trained and expected to follow company policy. "We have developed a very comprehensive training and operations manual, which helps ensure consistency with our staff, from training through performance," Sabatini says.

There is definitely something to be said for experience, and Sabatini is a text book example of what it can do for you... it makes you a DJ All Star!

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WALSTEIN continued from 62

Odyssey Cases Presents Mobile Beat DJ All Stars

Last December, Kidsdance produced a national radio program that aired in seven radio markets. Next year they plan to aggressively expand to other national radio markets.

KIDSDANCE

TE™ TOTAL ENTERTAINMENT PRODUCTIONS™ 1998

THE KIDSDANCE RADIO
Christmas Special
1999

KIDSDANCE™

As Kidsdance is customized for the particular needs of the client, rates range from a low of $250 to a high of $3,500. Depending on the price, one great DJ could do it all. Many shows incorporate more than one DJ to keep the energy level through the roof.

A decade after its inception, Kidsdance is promoted heavily through a well-produced and tightly-targetted TV advertising campaign on the local Fox affiliate. It is also featured on Radio Disney commercials, as well as in PTA newsletters and family magazines.

At present, Kidsdance is searching for existing DJ companies, in markets nationwide, with a strong reputation for performing at family events. "Our main goal," says Walstein, "is to build an association of DJ services across the country that have a commitment to providing the absolute best performances for families. We want to bring DJs into the growing marketing trend of specialization."

With Kidsdance, Walstein hopes to create a strong DJ alliance with greater profit potential for the individual companies. "There is an opportunity here," explains Walstein, "to build a powerful advertising communications medium that can attract wholesome corporate sponsors who would be extremely interested in the captive, interactive audience which we can provide for them."

The concept of performing Kidsdance is a simple one. The energy of the DJ is the most important factor in the show. As master of ceremonies, his or her goal is to spread contagious energy to everyone present. The music must be fast paced, non-stop, and with a wide selection of music of all types, from the most current Backstreet Boys' song to the best '50s and '60s classics and maybe even a rendition of "Take Me Out To The Ball Game" for the audience to sing-along.

You can find out more about Kidsdance on the Web at www.kidsdance.com.

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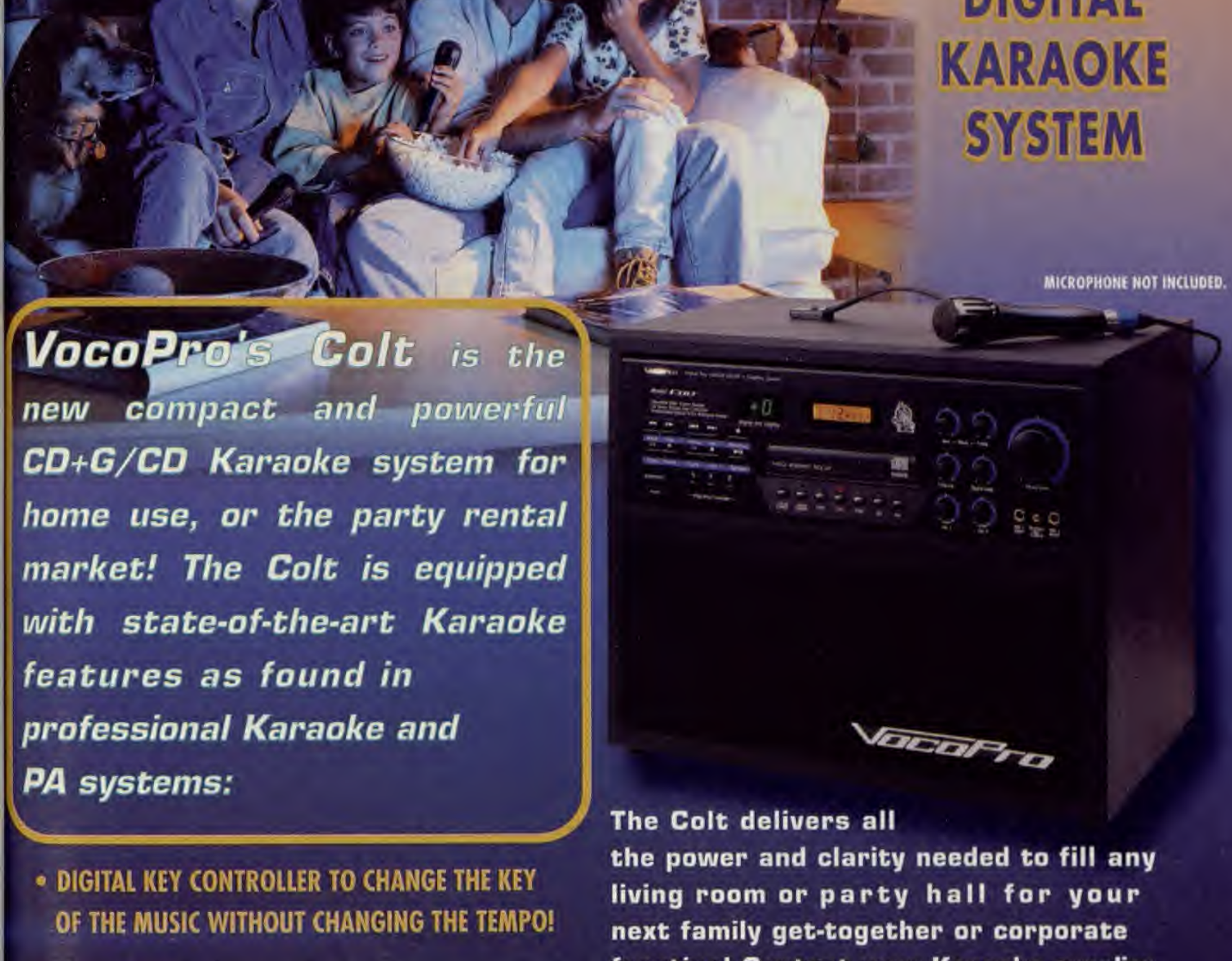

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All for Naught

ONCE YOU START DONATING YOUR SERVICES, YOU LEARN QUICKLY WHERE TO DRAW THE LINE.

BY DAN MCKAY

Every time I'm asked to donate an appearance to a non-profit organization, I feel like I'm in a cartoon, with a little devil on one shoulder and an angel on the other.

The little angel beseeches me to give unselfishly of my talents without regard to my own future gain. The devil demands I only consider large, high profile charities that will get big press, lots of exposure, and the best chance to get future bookings.

While I won't claim that my motivations for contributing my services are purely altruistic, I've probably helped groups raise funds well into six figures. I enjoy giving something back. Of course, the publicity I gain for my company doesn't hurt either.

When Gary Orr of Fort Worth's Lone Star Entertainment became a DJ almost 30 years ago, donating his services seemed like the quickest way to generate positive word of mouth advertising.

"Because I was so willing to help out, it didn't take long before I was doing 25-30 free jobs a year," Orr recalls. "But when you're a single system operator with only 104 Fridays and Saturdays a year to book, it doesn't take too many freebies to cut deep into your profit margin."

In the last few years, Mike Lamb of DJ Lamb Productions in Charlotte, N.C. has also found it hard to say no to a good cause. Now he too is torn between being charitable and his bottom line. "I love doing charity work, but I feel I have to control the amount of services I donate and discount."

Lamb admits much of his dilemma is because he doesn't have strict criteria for the groups to which he donates. Causes like Special Olympics and Habitat for Humanity are an easy call, but he's also done free gigs for local Knights of Columbus dances, YMCA pool parties, and school walk-a-thons. "I have to feed myself," Lamb confesses, "so I've started cutting back on free bookings on weekend nights. I've been more assertive about asking these groups for reciprocal advertising. And I am working toward a policy stating that if I did something free for them last year, I charge a fee this year."

IT'S POLICY!

"The second biggest mistake I made with charity work was not having a written company policy on donating my services," says Orr. "When I finally developed one, the number of charitable events I was doing went down, as well as the guilt factor." Orr's first biggest mistake? Thinking he could "trade checks" with a charity. This is the process of getting a check for the full price for your gig, then writing the charity a check for the same amount.

He was quickly made aware of the error of his ways. "My accountant explained when you get paid by a charity, you are taxed as income at whatever tax bracket you are in," Orr says. "When you donate the same amount back to them, you only get to write off 50 percent of your

donation. And after you factor in your time and wear and tear on your vehicle and equipment, you are actually going in the hole."

By the way, not all non-profit events are created equal. José A. Gonzalez of New York's Sonido con Elegancia makes two distinctions. First, between fundraisers and those who want to throw a bash for themselves. "For non-profits who just want to party, we will usually take up a collection from their members, employees, etc." Gonzalez's second caveat is between organizations that have open membership, as opposed to private clubs. If the event is to raise money for a private organization, he offers a reduced fee of one-third to one-half of what he normally charges.

OPEN SEASON ON DJS

Be prepared for a stampede once the word gets out that you are donating gigs. "We have had to be more careful as an interesting phenomenon began to happen," Gonzalez recalls. "We would donate services to one company, and then all these 'unknown' companies would call us claiming to be non-profit and wanting us to come out free." Again, having a written policy insures that you treat everyone fairly.

W.P. "Professor Jam" Rader of A Spinnin' Crazy Productions in Elfers, Florida has a solution he calls "Free For All Tuesdays." Your company creates a policy to donate a designated number of hours on a Tuesday, or any other off night, to any non-profit organization that requests them. You may want to consider limiting that donation to sound only; lights, decorations, favors and prizes can be an upcharge to cover your costs.

OK, so donating your DJ services may not get you a tax break, but you can deduct mileage (currently 14¢ a mile) and out-of-pocket expenses. The main benefits of donating your services will not be immediate, but they can pay off in a much bigger way:

1 **Doing charitable work is an excellent way to make new contacts.** I've moved my business to three different cities in the last six years. Each time, one of the first contacts I made was to local non-profit organizations. Most every one of them has several dances, fundraisers, fairs, and festivals a year. In return, the charities' officers are usually happy to shepherd my company through the corporate maze at their "real jobs" for bids on their picnics, awards banquets, and holiday parties. And the higher the profile of the charity group, the more influential its board members are.

As a single op with a small ad budget, Indianapolis DJ Jim Cerone finds charity gigs to be a great way to get exposure. "At the ritzier dinners, you will be performing for the 'inner circle' of well-to-do society in your area. I watch the newspaper for upcoming events and call the organizer to offer my services. Often that's all it takes. But the real payoff is the

"As far as charities go, we donate our services to many community and charitable functions throughout the year, but not at the risk of working every weekend for free (which we probably could). Personally, I've chosen a couple charities as have other staff members. Beyond that, we offer special rates for charitable organizations. Usually, it's a great opportunity for exposure because that type of function includes pre-event publicity, our company name on invitations and/or programs and post event news releases. Of course, there's the added exposure to people who are planning parties (weddings, bar/bat mitzvahs, corporate parties, etc.) who take our cards at the event. And yes, our business cards are readily available."

—Larry Rodkin,owner of
Lawrence of Florida Entertainment
and a Mobile Beat DJ All Star
(see page 58)

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referrals and word-of-mouth you can generate."

2 **The event itself can generate free publicity for your company.** For the last three years John Mozart, of In The Mood DJ Service in Toms River, N.J., has entertained at the "Relay For Life" sponsored by his city's chapter of the American Cancer Society. "The event is at a local football field in front of 2,000 people. In addition to my DJ services, I also help them raise money by selling beachcomber hats to wear in a huge conga line I lead around the track. One year this giant spectacle made the front page of the local newspaper, and guess who was right in front in the photo?"

3 **Prospective clients love seeing community work in a DJ's brochure.** Whether you've been around for 10 months or 10 years, seeing local high-profile charities on your client list lends immediate credibility and respect.

This can be a particular benefit for newbies who may not have a long list of references. It's not quite the adage "beggars can't be choosers," but most non-profits won't demand a laundry list of names and numbers of people for whom you've done work.

4 **Piggybacking your charity's event advertising gets you more free exposure.** It is the job of the non-profit's publicity committee to get the word out on their event. Most are very successful in getting newspaper, radio, and television public service announcements. Why not have them hype you, by name, as the featured entertainment?

Gonzalez asks organizations, to which he donates his services, to name him as a full-fledged sponsor. "This means inclusion of our logo and name in all promotional literature associated with the event, including advertising, programs and even T-shirts. If it is a public event, we will also hang our company banner."

Kevin Thomas of Moondance Music in New York City only asks that they mention his company in flyers that the charity sends out, and that he can distribute business cards. "That's about it," he says. "I don't do it for the exposure, I do it to be supportive of my community." Which leads us to...

5 **Good karma.** I'll leave it to the Art Bell crowd to pontificate on how doing selfless deeds creates positive forces in the universe that help good things to come your way. But I strongly believe that our talent for making people happy should be shared with those whose lives don't have a lot of smiles.

In his twenty-first year as a DJ, Dan McKay is a regular contributor to Mobile Beat *and creator of DiscJockeyDirectory.com, which launches this spring.*

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It's in the Bag

HOW TO FIX EVERYTHING FROM A SPEAKER RUMBLE TO A STOMACH GRUMBLE AND NEVER SKIP A BEAT!

BY MARK JOHNSON

Much has been written about all the extra "what if" gear you should bring to an event. Included in the mix are spare CD player(s), amps, mixers, microphones, bulbs, cables and Duct tape, to name a few. These items all support your system and its ability to keep the show going. But what about keeping *you* going? How many times have you been left off the dinner list, or had a thoughtful waitress hand you a plate of food but no silverware?

While the guests are enjoying their dinner and listening to your nice background music, you may be listening to your stomach grumble. Many DJs specify up-front whether they are to be included in the dinner or not. Many others take their chances and risk going hungry if they didn't plan ahead.

It's a delicate situation if you need to ask to be included at the meal during the event. If it's an informal buffet line, you can probably slip through after the guests. But if the event is more formal, you may be expected to just stay at your post during the dinner. Obviously, you can't run out and grab a burger.

Borrowing from my years in scouting, I offer these two words of advice: Be Prepared!

In addition to the potpourri of spare DJ equipment either in my trailer or within arm's reach, I also keep a variety of small food items, such as granola bars, cheese crackers, and even some bottled water for just such emergencies. All of the items mentioned in my lists will fit in a plastic re-sealable storage box the size of a shoe box. I usually end up using at least two of the items in my lists during every event.

Whether your idol is the Professor on Gilligan's Island or McGyver, remember that they both had one thing in common. They had the right widget at the right time.

You can prepare and carefully test all of your equipment prior to the event. But when you're at an event, you can't call time-out while you make any essential repairs. You need to be able to patch things up on the fly and keep the show going. You're paid a serious amount of money to provide continuous music for 3-5 hours straight. You owe it to your clients and yourself to be able to handle any situation that may arise.

Experience plays a large factor in your acquisition and retention of these spare items. You can bet that the most seasoned veterans of the DJ business have quite a collection of spare items and many stories of how they saved the day by being prepared. Whether you have two or twenty years experience, you can be just as prepared by using my lists as a guideline.

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Office items

12" square piece of aluminum foil
index cards
pens and pencils
large plastic garbage bag
2-3 small grocery plastic bags
crazy glue
4 AA batteries and flashlight
one-sided safety razor blade
small roll of white first aid tape
matches
a few rubber bands
clothespins
binder clips

Emergency Backup

Personal items:
4-5 granola bars or candy bars
2 bottles of water
A small bottle of mouthwash
A small tube of toothpaste and travel toothbrush
plastic utensils
prepackaged moistened Towelettes
extra dinner napkins
bandages
can/bottle opener
ear plugs
little packets of pain killers
cotton swabs
a tiny bottle of rubbing alcohol
$2-$3 in loose change
a comb or hairbrush
deodorant
a small mirror
an extra tie
lip balm
cough drops

Utility items

2 rolls of Duct tape
2 rolls of black electrical tape
1 roll of masking tape
a wide magic marker
3 simple 10' extension cords
4 bungee cords
2 spare bulbs for all lamps
2 spare 50' 14 gauge speaker cables
many spare fuses of each variety
small set of tools including:
- 2 screwdrivers
- needle nose pliers
- wire cutters
- 8" pieces of wire coat hanger
- small adjustable wrench
- rubber door wedges
- a small 75-watt floodlight

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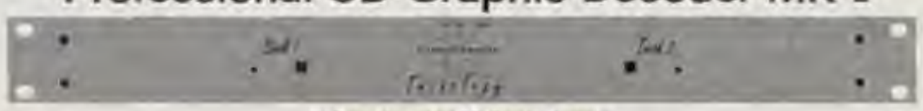

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4. Do you have experts who help you find, train and maintain a superior DJ staff? **OUR FRANCHISE OWNERS DO.**
5. Do you have a state of the art internet site that produces daily leads for you? **OUR FRANCHISE OWNERS DO.**
6. Do you have anyone who helps motivate you, encourage you and has a vested interest in helping you succeed? **OUR FRANCHISE OWNERS DO.**
7. Do you substantially increase the number of dances your company performs EVERY year? **OUR FRANCHISE OWNERS DO.**
8. Do you have cutting edge sales materials, such as a CD ROM that you can send out to potential customers? **OUR FRANCHISE OWNERS DO.**
9. Do you have accountants, attorneys, ad agencies and business experts at your disposal? **OUR FRANCHISE OWNERS DO.**
10. Do you have a personalized computer program that informs you when to call back POTENTIAL customers, tracks your booked dates and outstanding contracts, organizes your office, assigns your DJs and even helps you network? **OUR FRANCHISE OWNERS DO.**
11. Do you have a music software program that tracks all your music libraries for your different systems and keeps track of your customers song requests? **OUR FRANCHISE OWNERS DO.**
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THE I-OPENER FROM NETPLIANCE CATERS TO THOSE WHO WANT THE MILK BUT NOT THE COW, THE CHAIN BUT NO BALL... YOU GET THE IDEA.

BY REID GOLDSBOROUGH

The gap between technophobes and tech-heads is narrowing, but is nowhere near being bridged. Seeking to tap into the potentially lucrative market of the remaining population which is computer illiterate and wants to stay that way, electronics manufacturers are constantly coming out with new "appliances" to entice the naysayers. The one area that everyone seems most obsessed with to date is the Internet. Regardless if you are a novice or a native to cyberspace, you, no doubt, want to get connected to the Web fast and cheap.

In my quest for ways to accomplish such a feat, I spent the past few weeks testing the new Internet appliance, *i-opener,* from Netpliance, which is located in Austin, Texas. I was impressed with *i-opener's* potential, but wasn't sure of its actual usefulness for DJs. Then it dawned on me. Every business, incuding the DJ industry, is turning more and more towards the Internet as a way to reach a broader client base. However, having to purchase an extra laptop for bridal shows and other marketing avenues just so attendees can see your site displayed at your booth is not only costly, but risky. It is for just such occasions, I think the i-opener could come in handy.

EASY ACCESS

The *i-opener* distinguishes itself from TV-based devices such as Microsoft WebTV in that it uses a computer monitor for better viewing of text and Web graphics. It also sets itself apart from personal digital assistants such as 3Com's Palm VII and smart phones such as Motorola's i1000 Plus with its full-size keyboard for speedy text entry. And unlike e-mail devices such as the Cidco MailStation, it allows you to browse the Web *and* exchange e-mail.

The thing I like most about the *i-opener* is its automation. You just plug the power cord into an outlet and the phone cord into a phone jack and the machine configures itself. Each time you use it, just hit the power button and the machine connects with its internal 56 kilobit-per-second modem, using either a local or a toll-free number. If you're not local to one of its 300 access points, you pay no more for 800-number access, unlike with a typical Internet service provider.

For e-mail, you get an address book and the ability to send and receive attachments, though you can't automatically append a signature to outgoing e-mail or filter incoming e-mail. For Web surfing, you can save your favorite sites and you can access news, weather, and other pre-configured sites by hitting special keys on the keyboard. There's even a key for ordering pizza locally. The proprietary browser supports audio but not video.

The unit itself looks a bit like a notebook computer. The 10-inch flat-panel color display is similar though smaller than those used with notebooks And with its 800 by 600 resolution, it's quite readable. The

The thing I like most about the I-opener is its automation.

keyboard, though detached, has an integrated pointing device similar to those used in portable PCs.

Since one logical market for Internet devices such as the *i-opener* is people who came of age before the PC era, I gave the unit to my parents to test. Their technical ability is such that they have no problem turning on a light switch. They were able to get up to speed quickly enough, despite stumbling a bit while coordinating the pointing device. In the first half of 2000, Netpliance plans to release another version of the *i-opener* with a touch screen that should make navigating easier.

Being that this is a new product and "bleeding-edge" glitches are to be expected. Holding down the caps lock key crashed the system, forcing me to unplug and replug to get it working again. Also, I sometimes had trouble connecting to certain pre-configured Web sites. As for testing technical support, I didn't always receive a call-back within two hours as promised.

Despite the snags, this is a clever product. A number of other companies are planning to release similar devices, including big names such as Compaq and Gateway as well as other smaller companies such as WebMachines and Qubit Technology. Though it's a start-up, Netpliance isn't wet behind the ears. Its founders include former executives from IBM and Cisco.

Though Netpliance expects to sell *i-opener* through retail stores, it's currently only available direct through its Web site at www.netpliance.com, by phoning 1-888-iopener, or from a smattering of mall kiosks.

The *i-opener* costs $299. There is also a monthly charge of $21.95 for "Premium Service," which includes e-mail, instant channels, the Shopping Mall, and access to the World Wide Web. "Premium PC Service" is available for $26.95 for those who want all the aforementioned features plus access to the Internet via a PC.

If you are looking to get connected without getting blinded with the complexity, expense or liability of a full-service computer, you might try an *i-opener*!

Reid Goldsborough is a syndicated columnist and author of the book Straight Talk About the Information Superhighway. He can be reached at reidgold@netaxs.com or http://members.home.net/reidgold.

There's even a key for ordering pizza locally.

i-opener

Physical Specs

Size: 9.33" x 11.96" x 3.5"
Weight: 5.08 pounds
Power requirements: AC 120V
Screen display: 10" flast panel color LCD display, 800 x 600 resolution

System Specs

x86 processor
32MB RAM, 16 MB Flash memory
Built-in 56kbps, v.90 modem
Printer port
PS/2 port for keyboard
Built-in speakers
Built-in e-mail waiting light
One-touch access for getting on/off the Net

Browser Specs

HTTp 1.1
HTML 3.2
RealAudio 5.0
Javascript 1.1
SSL 128-bit encryption
Accepts cookies

E-mail Specs

Pictures (jpeg, gif) Web pages (HTML), text attachments
Sends URLs in message text

Monitoring the Latest in Computer Screens

Interesting developments involving computer monitors may make you think more about yours.

NecTech 1510+

ViewSonic VP150

The most visible development in monitors is flat-panel displays for desktop computers. Flat panels, also called LCDs (liquid-crystal displays), until recently were used primarily with portable computers. In contrast to the bulky CRT (cathode-ray tube) monitors that typically come with desktop PCs, LCDs are slimmer, lighter and emit less heat and radiation.

NEC (www.nectech.com/monitors) is the worldwide leader in LCD sales, and its 1510+ model distinguishes itself by its ability to swivel, letting you switch from horizontal (landscape) mode to vertical (portrait) mode. Portrait mode is useful with desktop publishing and image editing. Unlike with some other LCDs, the 1510+ also displays a bright, sharp image when viewed from the side rather than only straight-on.

ViewSonic (www.viewsonic.com/prod/panel.htm) sells more LCDs in this country than any other vendor. Its well-regarded VP150 doesn't swivel from landscape to portrait mode like the 1510+ (other ViewSonic models do), but it displays equally sharp text and graphics.

The downside to flat panels continues to be price.

The downside to flat panels continues to be price. The NEC and ViewSonic units are both mid-range models, both costing around $1,200. This is almost four times the cost of a CRT model. Clearly, unless you're cramped for space, a desktop LCD is still an extravagance.

Digital CRT monitors, on the other hand, are expected to reach the market shortly. They convert the digital information computers produce to the analog information CRTs require within the monitor itself, rather than within the graphics card. This is also supposed to improve image quality, but the reports I've heard from beta testers have been mixed.

Trading up to a larger CRT monitor can also bring benefits such as displaying larger text, sharper pictures, and more windows on screen. Moving from a 15-inch to a 17-inch monitor can be cost-effective. Larger 19-inch models

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Size: 15" flat panel LCD w/XtraView
Resolution: 1024 x 768
Weight: 15.4 pounds
MSRP: $1,116.95 (prices may vary)

VIEWSONIC
www.viewsonic.com

Model: VP150 Monitor
Size: 15" viewable screen
Resolution: 1024 x 768
MSRP: $1,169.00 (prices may vary)

have come down in price recently, and new ones occupy only slightly more space than older 17-inch models. Behemoth 21-inch monitors are still expensive and primarily of benefit to graphics professionals. Better CRT manufacturers include MAG, Mitsubishi, ViewSonic, and NEC. - *Reid*

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MP3: How

So far, MP3 is great for recreation..

Computer technology for DJs is progressing faster than the speed of thought: As soon as someone imagines a better way to do something in the digital world, it seems to materialize immediately on store shelves or the Web. Even if you've only glanced at the pages of *Mobile Beat* during the last two or three years, you would have noticed the increase in the amount and level of sophistication of music software for Mobile DJs. The competition has grown fierce among companies such as Audio Box, DJ Power, MegaSeg, VisioSonic, Music Boss and a host of newcomers to put the software and hardware into your hands for mixing and storing your tunes on a laptop or other computer. The key to making this work is compression. In order for a laptop to be viable music source for Mobile DJs it needs to hold a lot of information. While it's certainly not the only option, MP3 is becoming the most popular compression technology since it dramatically reduces the storage space needs for music files, while maintaining near CD quality.

BY DAN WALSH

A familiar face

Most of these programs make use of DJ-friendly and familiar dual CD style interfaces to make the digital mixing experience seem as "real" as possible. While some may adjust to a different graphic interface, I'd wager that most of us will always feel more comfortable with something resembling those dual decks or

Mobile Can It Be?

but does it cut it for DJs?

'tables we've carried around for years.

So what does this have to do with MP3 and mobility? Picture an alternative approach: Rather than a computer loaded with your favorite mixing software, you play your gig with a box that looks just like your CDP but has no moving parts. Sound far-fetched? Well, it's been imagined, so it's probably already in development.

In a flash!

You've no doubt seen and may own one of the portable MP3 players available in increasing numbers from companies like Diamond, Creative, Samsung and others. Their key attraction, other than diminutive size, is their ability to play MP3 files stored on solid state or "flash" memory cards. Since the player reads digital information directly from the card, the need for a spinning disk drive is eliminated. This means no moving parts to fail and no skips. Sounds like a mobile's dream technology, right?

The only problem with adapting this technology to the needs of professional DJs is that, even with the reduced size of MP3 files, flash memory cards can't hold enough songs. The newest portables generally carry 64MB of built-in or upgradable flash memory, which translates into roughly two hours of music. Great for recreation but not for storing a wedding's worth of songs along with enough to cover potential requests.

Go for a drive?

Current solutions for large quantity music storage point to spinning drives of some sort. For example, take the Memory Stick, a recently released mini-drive and media format from Sony. It promises to put 32MB (and later, 64MB) of material into a space about the size of a stick of gum. Other dedicated MP3 "hard drives" and rackable players with mega-storage drives built in are appearing for the home listener, but what is in store for Mobile DJs?

When you wish upon a...

Here is my wish list for the DJ audio player of tomorrow. Start with the tried and true dual deck carcass. Build in the largest possible solid state memory along with the biggest flash memory card technology. Make it upgradable. Include a user interface that's easy to use; something similar to today's top-of-the-line CDPs. Add a readable LCD screen for the extensive song info (title, artist, notes) that MP3 files can carry. Of course, don't leave out all the other cool features that we've grown accustomed to over recent years, like digital outputs, full pitch/tempo controls, seamless looping, etc. Finally, make sure a model is available with a CD drive and or a hard disk drive for anyone who still wants to literally spin disks.

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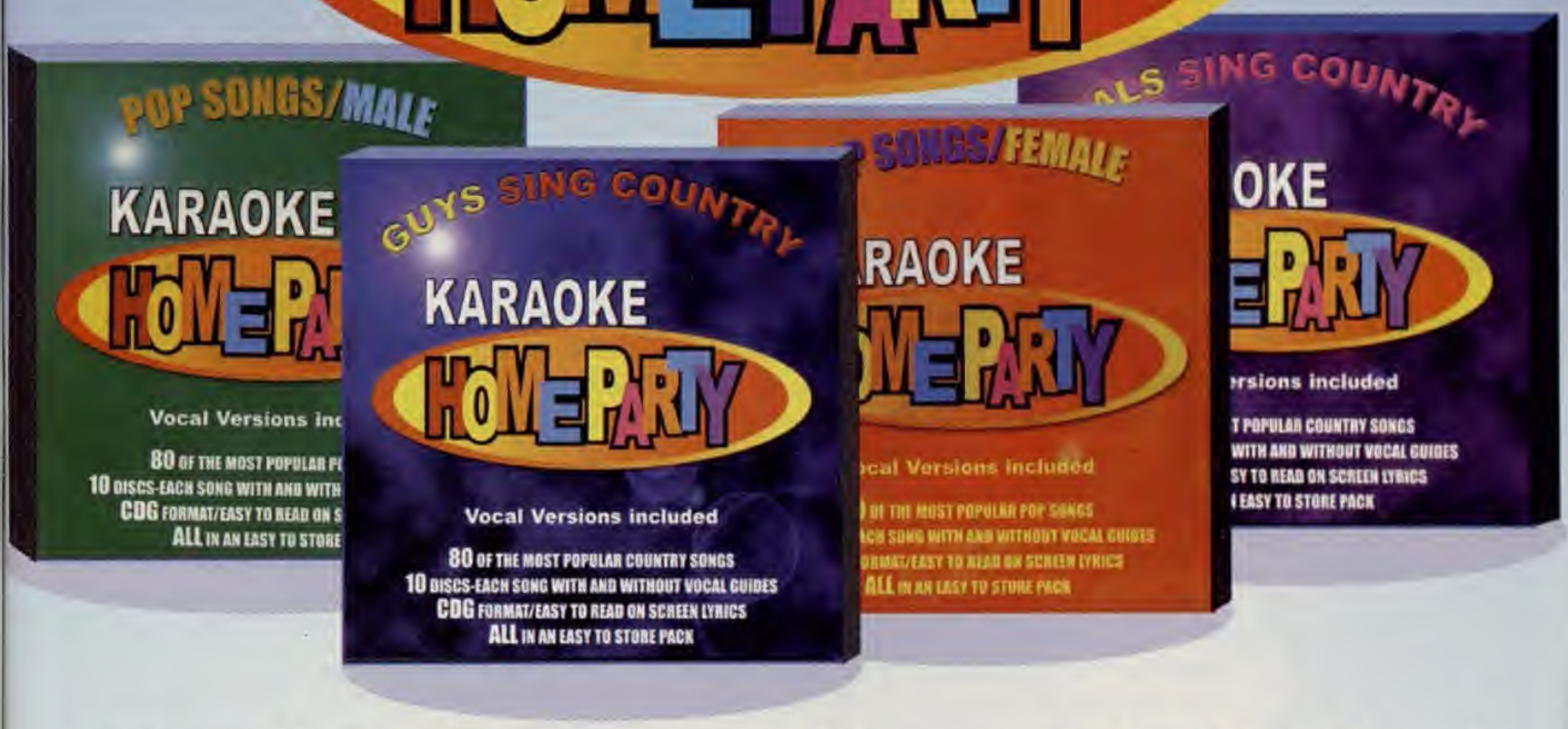
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Bridal SHOW EXTRAVAGANZA

IT'S TIME FOR YOUR BIGGEST SHOW OF THE YEAR!

Even after 25 years in the disc jockey business, I still get butterflies the day before a bridal show. Countless hours have been spent in preparation. First, there's the song selection... the playlist has got to be perfect. Then, all the equipment has to be thoroughly cleaned and sound checked. Then, I have to pass a strict inspection by my wife... I must look as immaculate as I did on my wedding day—fresh haircut, fingernails manicured, shoes shined to a high polish. All this preparation for a show that will last just a tick over half an hour and... not only do I *not* get paid, I have to *pay* to attend!

But at this show, there will be nearly one thousand people critically watching and listening. They will be taking note of everything they see and hear. Most importantly, this audience will include hundreds of future brides accompanied by their fiancés and parents.

The primary reason they will attend is to preview bridal gowns, bridesmaid's dresses, and tuxedos; but most of them will also need a DJ to play at their wedding reception. Quite often, picking the DJ is a last thought. However, when you provide music for a bridal show, you have a chance to impress them with your professionalism and, with proper follow-up, improve your chances for getting them to book you early on.

FAIR OR SHOW?

Keep in mind the differences between a bridal "show" and a bridal "fair". The bridal show is typically a part of the bridal fair. The bridal show is a fashion show where guests are seated to ooh and ah over the latest in bridal fashions, tuxedos, and floral designs. A bridal fair is where vendors set up a booth to display their wares and describe their services in hopes of getting bookings. Typically you'll find photographers showing bridal portraits, florists displaying bouquets and floral arrangements, and caterers offering food samples.

DJ companies typically set up a small system (so people can easily distinguish them from live musicians). Certainly, any literature you have available to hand out should be at your booth. Most importantly, have the friendliest and sharpest DJs greet future clients at the booth and answer questions. Many sales are made the day of the event, but the primary thing is to make a good first impression. In the weeks that follow the fair, you will close the sales with follow-up mailings and calls.

LOOKING GOOD

Since the value of a good first impression is priceless, I firmly believe in the following two philosophies. First, never play music or try to entertain at your booth during a bridal fair. Second, always try to be the DJ who provides the music for the bridal show during the bridal fair.

The most important thing is to get people to actually stop at your booth. Attract the future brides and grooms to your booth with eye contact and a nice smile. Always shake hands and offer congratulations as soon as you meet. If you play music or "do a show" at your booth, you are more likely to scare away potential clients than impress them. You only have a few seconds to draw someone to your area as he or she walks by your display. If you are playing a country song, for example, it might be that the next 20 brides can't stand country and will not even bother stopping by your booth to get a

BY JAY MAXWELL

MAXWELL'S GROOVIN' SONG LIST

SONG TITLE	ARTIST
1. Chapel Of Love	Dixie Cups
2. Stand By Me	Ben E. King
3. My Girl	Temptations
4. I Can't Help Myself	Four Tops
5. The Way You Do The Things You Do	Temptations
6. How Sweet It Is (To Be Loved By You)	Marvin Gaye
7. (Your Love Keeps Lifting Me) Higher And Higher	Jackie Wilson
8. My Guy	Mary Wells
9. Ain't Nothing Like The Real Thing	Marvin Gaye & Tammi Terrell
10. I Second That Emotion	Miracles
11. Ain't No Woman (Like The One I Got)	Four Tops
12. L-O-V-E	Nat King Cole
13. Then Came You	Dionne Warwick and Spinners
14. It Takes Two	Marvin Gaye & Kim Weston
15. T.S.O.P. (The Sounds of Philadelphia)	MFSB feat. Three Degrees
16. More Than A Woman	Tavares
17. Heaven Must Be Missing An Angel	Tavares
18. Best Of My Love	Emotions
19. Heaven Must Have Sent You	Bonnie Pointer
20. Ain't No Stoppin' Us Now	McFadden & Whitehead
21. Born To Be Alive	Patrick Hernandez
22. Got To Get You Into My Life	Earth, Wind & Fire
23. Freeway Of Love	Aretha Franklin
24. Fresh	Kool & The Gang
25. You're My One And Only (True Love)	Seduction
26. Lady (You Bring Me Up)	Commodores
27. I Knew You Were Waiting (For Me)	Aretha Franklin & George Michael
28. Lean On Me	Club Nouveau
29. Just The Two Of Us	Grover Washington Jr.
30. Higher Love	Steve Winwood
31. Rhythm Of The Night	DeBarge
32. I Got You Babe	UB40 With Chrissie Hynde
33. 100% Pure Love	Crystal Waters
34. Love Will Never Do Without You	Janet Jackson
35. Dreamlover	Mariah Carey
36. As Long As You Love Me	Backstreet Boys
37. From This Moment (fast version)	Shania Twain
38. Smooth	Santana
39. I Need To Know	Marc Anthony
40. Your Love Is My Love (fast version)	Whitney Houston

card, let alone give you the opportunity to tell them about your services.

If you are fortunate enough to score the DJ position for the bridal show, you have a major opportunity to showcase your services. Instead of a few seconds, you now have an audience who will indirectly judge you for the next half hour or more. Your music, personal appearance, personality, and the atmosphere you help create will make a lasting impression and, hopefully, a positive one.

Here are some hints on how to leave a positive impression:

• Meet with the fashion show director to learn its theme so you can coordinate your presentation.

• Get a list of the models and style dresses they will be wearing, so that you can select appropriate music. Some directors may have a particular music style preference—find out in advance!

continued on page 96

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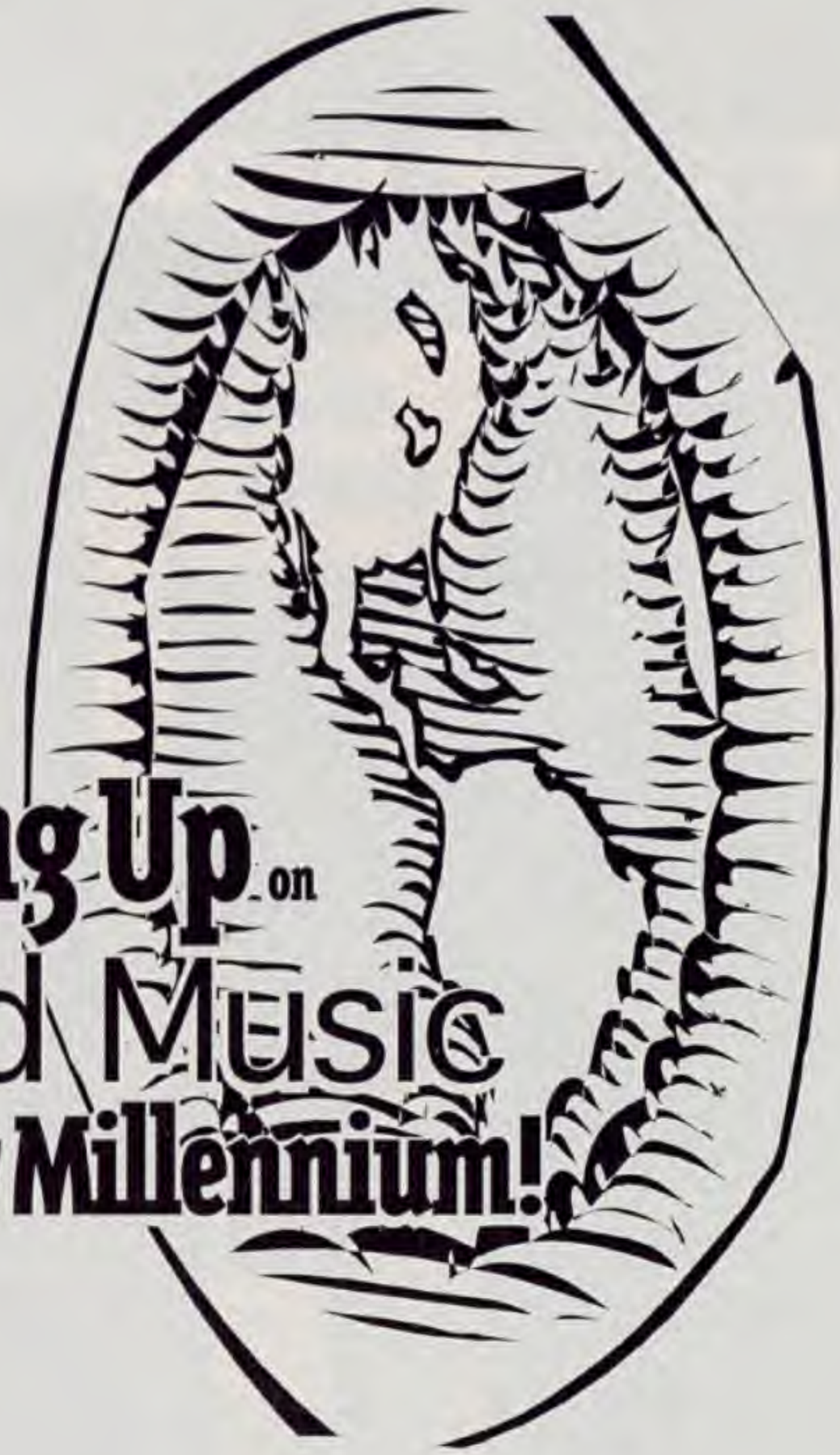

Stocking Up on World Music for the New Millennium!

The new year is off to a great start with release after release of DJ friendly compilations. Here are some winners to keep an ear out for!

The recently released **"HITS 2000"** includes many of today's Top 40 hits and new tracks that may yet make the list. Tracks on this two-CD set are:

Flying Without Wings ..... WESTLIFE
Keep On Moving ..... FIVE
I Try ..... MACY GRAY
Crazy ..... BRITNEY SPEARS
If I Could Turn Back The Hands Of Time ..... R. KELLY
Mi Chico Latino ..... GERI HALIWELL
Larger Than Life ..... BACKSTREET BOYS
After The Love Has Gone ..... STEPS
Blue (Da Ba Dee) ..... EIFFEL 65
2 Times ..... ANN LEE
Everytime ..... AI
Jesse Hold On ..... B-WITCHED
When You Say Nothing At All ..... RONAN KEATING
Boom, Boom, Boom, Boom ..... VENGABOYS
Tonite ..... PHATS & SMALL
Better Off Alone ..... ALICE DEEJAY
Don't Stop ..... ATB
Re-Rewind The Crowd Say Bo Selecta ..... ARTFUL DODGER
Communication ..... MARIO PIU
Jump & Shout ..... BASEMENT JAXX
Unpretty ..... TLC
Waiting For Tonight ..... JENIFFER LOPEZ

BY FRED SEBASTIAN

For more information and availability on any of the CDs in this column contact A.V.C. Sebastian at (973) 731-5290.

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Shake Your Bon Bon ..... RICKY MARTIN
Bug A Boo ..... DESTINY'S CHILD
Bomb Diggy ..... ANOTHER LEVEL
Why ..... GLAMMA KID
Still Believe ..... SHOLA AMA
Ain't That A Lot Of Love ..... SIMPLY RED
I Saved The World Today ..... EURYTHMICS
Life's Too Short ..... LIGHTNING SEEDS
Hurry Up & Wait ..... STEREOPHONICS
There She Goes ..... SIXPENCE NONE THE RICHER
It's About Time You Were Mine ..... THUNDERBUGS
Karaoke Queen ..... CATATONIA
I See You Baby ..... GROOVE ARMADA
Diving Faces ..... LIQUID CHILD
Heart Go Boom ..... APOLLO 440
Dusted ..... LEFTFIELD
Angel ..... TINA COUSINS
God Must Have (Spent A Little More Time On You ..... N SYNC
I Need To Know ..... MARC ANTHONY

"200 JUKEBOX HITS" is a 10-CD box set of 200 original oldies hits. It includes all-time classics and rarities. Here's just a taste of some of tracks on this extensive collection:

Blueberry Hill ..... FATS DOMINO
Be Bop A Lula ..... GENE VINCENT
In The Summertime ..... MUNGO JERRY
Mr. Sandman ..... THE CHORDETTES
Papa Oom Mow Mow ..... THE RIVINGTONS
Rockin' Pneumonia & The Boogie Woogie Flu ..... HUEY "PIANO" SMITH
Buena Sera ..... LOUIS PRIMA
I Get Around ..... THE BEACH BOYS
Wake Up Little Susie ..... THE EVERLY BROTHERS
Louie Louie ..... THE KINGSMEN
Only Love Can Break A Heart ..... GENE PITNEY
Poetry In Motion ..... JOHNNY TILLOTSON
Little Bitty Pretty One ..... BOBBY DAY
Runaway ..... DEL SHANNON
Palisade Park ..... FREDDY CANNON
A Teenager In Love ..... DION & THE BELMONTS
Little Old Lady From Pasadena ..... JAN & DEAN
Come On Let's Go ..... RITCHIE VALENS
It's In His Kiss (The Shoop Shoop Song) ..... BETTY EVERETT
Earth Angel ..... THE PENGUINS
Runaround Sue ..... DION
That Old Black Magic ..... LOUIS PRIMA & KEELY SMITH
Take Good Care Of My Baby ..... BOBBY VEE
Sea Cruise ..... FRANKIE FORD
I Love How You Love Me ..... THE PARIS SISTERS
I Fought The Law ..... BOBBY FULLER FOUR
You're Sixteen ..... JOHNNY BURNETTE
Happy Together ..... THE TURTLES
Tell It Like It Is ..... AARON NEVILLE
This Diamond Ring ..... GARY LEWIS & THE PLAYBOYS
Let's Dance ..... CHRIS MONTEZ
Twist And Shout ..... THE ISLEY BROTHERS
(You're Love Keeps Lifting Me) Higher And Higher ..... JACKIE WILSON
Love Potion No. 9 ..... THE CLOVERS
Whole Lotta Shakin' Goin' On ..... JERRY LEE LEWIS
Willie And The Hand Jive ..... JOHNNY OTIS
Lollipop ..... THE CHORDETTES
Iko Iko ..... THE DIXIE CUPS
Leader Of The Pack ..... SHANGRI-LAS
Fever ..... PEGGY LEE
Those Oldies But Goodies ..... LITTLE CAESAR & THE ROMANS
Venus ..... FRANKIE AVALON
La Bamba ..... RITCHIE VALENS
Sugar Sugar ..... THE ARCHIES
Chapel Of Love ..... THE DIXIE CUPS
The Wanderer ..... DION
Hooked On A Feeling ..... B.J. THOMAS
and many more...!

"MONSTERS OF RAP" and **"MONSTER MADNESS"** are two recently-released TV compilations (available to DJs through ours and other specialty companies only), that feature a solid collection of hits and popular tracks. All are clean versions. Both titles are double-CD sets. The hot line-up is as follows:

MONSTERS OF RAP

Walk This Way ..... RUN DMC
Bust A Move ..... YOUNG M.C.
U Can't Touch This ..... M.C. HAMMER
Baby Got Back ..... SIR MIX-A-LOT
The Power ..... SNAP
I Got A Man ..... POSITIVE K.
Parents Just Don't Understand ..... DJ JAZZY JEFF & FRESH PRINCE
Rump Shaker ..... WRECKX-N-EFFECT
Tennessee ..... ARRESTED DEVELOPMENT
Get Up! (Before The Night Is Over) ..... TECHNOTRONIC
Mentirosa ..... MELLOW MAN ACE
Supersonic ..... J.J. FAD
Knockin' Boots ..... CANDYMAN
Tic Tac Toe ..... KYPER
Informer ..... SNOW
Cars With The Boom ..... L'TRIMM
The Rain ..... ORAN "JUICE" JONES
Wild Thing ..... TONE LOC
Joy & Pain ..... ROB BASE & DJ E-Z ROCK
Now That We Found Love ..... HEAVY D.
Ice Ice Baby ..... VANILLA ICE
Pop Goes The Weasel ..... 3RD BASS
Ain't Gonna Hurt Nobody ..... KID 'N PLAY
You Can't Play With My Yo-Yo ..... YO-YO
Slam ..... ONYX
Wipeout ..... THE FAT BOYS

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MUSICNEWS

Rico Suave	GERARDO
Scenario	A TRIBE CALLED QUEST
Things That Make You Go Hmm	C&C MUSIC FACTORY
I'll Do 4 U	FATHER MC
The Choice Is Yours	BLACK SHEEP
Wiggle It	2 IN A ROOM
Set Adrift On A Memory Bliss	PM DAWN
The Breaks	KURTIS BLOW
Ya Mama	THE PHARCYDE

MONSTER MADNESS

Dr. Feelgood	MOTLEY CRUE
Up All Night	SLAUGHTER
Epic	FAITH NO MORE
Silent Lucidity	QUEENSRYCHE
Kiss Me Deadly	LITA FORD
Easy Come, Easy Go	WINGER
I Saw Red	WARRANT
I Wanna Rock	TWISTED SISTER
Just Take My Heart	MR. BIG
Superstitious	EUROPE
I'll See You In My Dreams	GIANT
Cryin'	VIXEN
Don't Treat Me Bad	FIREHOUSE
Apple Pie	WHITE TRASH
After The Rain	NELSON

SEND BEFORE MIDNIGHT TONIGHT

You know the drill. You come home after your last gig of the weekend, plop down on your favorite overstuffed couch and prepare to catch a few minutes of the tube before nodding off. But before you can return to "The Guns of Navarone," your worn out music sensors are barraged with commercials for the latest compilations of '50s, '60s, country, waltzes, classical... you name it. Ordinarily, you might find these compilations to be just what your mobile library ordered... but not right now.

Later, however, at tvmusic4U.com you can compilation shop at your leisure. All the deals you see on TV are right there on your computer screen. It is at tvmusic4U.com that you can find all your favorite compilations of hard rock, soft rock, rock n' roll, disco and even opera. Complete track listings on all CDs and cassettes are provided.

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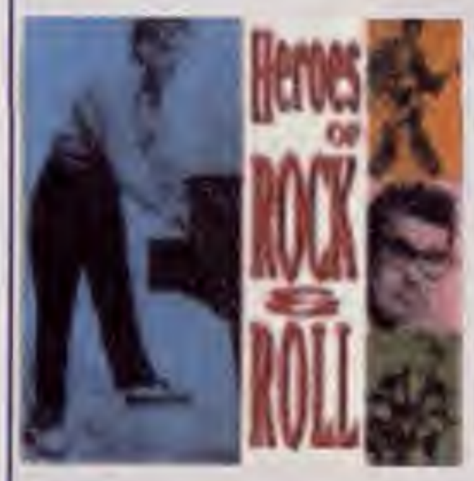

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Unskinny Bop ..... POISON
I Remember You ..... SKID ROW
In My Dreams ..... DOKKEN
Hole Hearted ..... EXTREME
The Deeper The Love ..... WHITESNAKE
Wait ..... WHITE LION
Rainbow In The Dark ..... DIO
Say You Will ..... FOREIGNER
You're So Vain ..... FASTER PUSSYCAT
Bang Your Head (Metal Health) ..... QUIET RIOT
Price Of Love ..... BAD ENGLISH
Way Cool Jr. ..... RATT
New Thing ..... ENUFF Z'NUFF
Wait For You ..... BONHAM
Where You Goin' Now ..... DAMN YANKEES
Smooth Up In Ya ..... BULLETBOYS
Burning Heart ..... VANDENBERG

Another title you've probably seen on TV is the "Now That's What I Call Music" titles, but what you haven't seen on TV is the original double-CD series of the recently released **"NOW DANCE 2000."** Featuring recent and new top dance tracks the "Now" series is said to be the largest selling series of compilations with top hits in the world. The tracks on this are:

The Launch ..... DJ JEAN
The Sun Is Shining ..... BOB MARLEY w/ FUNKSTAR De LUXE
9pm (Till I Come) ..... ATB
In And Out Of My Life ..... ONEPHATDEEVA
You Don't Know Me ..... ARMAND VAN HELDEN w/ DUANE HARDEN
Turn Around ..... PHATS & SMALL
Red Alert ..... BASEMENT JAXX
Get Get Down ..... PAUL JOHNSON
Sing It Back ..... MOLOKO
(Mucho Mambo) Sway ..... SHAFT
Hey Boy Hey Girl ..... THE CHEMICAL BROTHERS
Ohh La La ..... WISEGUYS
Sweet Like Chocolate ..... SHANKS & BIGFOOT
Praise You ..... FATBOY SLIM
Flat Beat ..... Mr. OIZO
Cassius 1999 ..... CASSIUS
Buddy X ..... THE DREEM TEAM w/ NENEH CHERRY
Straight From The Heart ..... DOOALLY
Don't Call Me Baby ..... MADISON AVENUE
Can't Get Enough ..... SOULSEARCHER
Buena Vida (Good Life) ..... INNER CITY
On The Run ..... BIG TIME CHARLIE
What'cha Gonna Do (Beatmaster Vocal 7) ..... ETERNAL
Sometimes ..... BRITNEY SPEARS
What Am I ..... TIN TIN OUT w/ EMMA BUNTON
2 Times ..... ANN LEE
Bring It All Back ..... S CLUB 7
Boom Boom Boom Boom ..... VENGABOYS
Better Off Alone ..... DJ JURGAN w/ ALICE DEEJAY
You Should Be ..... BLOCKSTER
Mi Chico Latino (Charlie Rapino Version) ..... GERI HALLIWELL
Say It Again ..... PRECIOUS
Killin' Time '99 ..... TINA COUSINS
What You Need ..... POWERHOUSE w/ DUANE HARDEN
Synth & Strings ..... YOMANDA
1999 (Gouryella Remix) ..... BINARY FINARY
Bullet In The Gun ..... PLANET PERFECTO
Toca Me ..... FRAGMA
Saltwater ..... CHICANE w/ MARIE BRENNAN OF CLANNAD
Protect Your Mind (For The Love Of A Princess) ..... DJ SAKIN & FRIENDS
Lizard ..... MAURO PICOTTO
Back In My Life (Thrillseekers Remix Edit) ..... ALICE DEEJAY
Right Here Right Now ..... FATBOY SLIM
Zorba's Dance ..... LCD

Want a single CD loaded many of today's killer hits and top requested tracks? Check out **"ESSENTIALLY HITS."** Tracks are:

Almost Doesn't Count ..... BRANDY
Smooth ..... SANTANA w/ ROB THOMAS
No Scrubs ..... TLC
Angel Of Mine ..... MONICA
Someday ..... SUGAR RAY
(God Must Have Spent) A Little More Time On You ..... 'N SYNC
Believe ..... CHER
Nobody Supposed To Be Here (Dance Mix) ..... DEBORAH COX
Ray Of Light ..... MADONNA
One Week ..... BARENAKED LADIES
Jumper ..... THIRD EYE BLIND
Heartbreak Hotel ..... WHITNEY HOUSTON
..... w/ FAITH EVANS & KELLY PRICE
Summer Girls ..... LFO
When The Lights Go Out ..... FIVE
You Make Me Wanna ..... USHER
This Kiss ..... FAITH HILL
Angel ..... SARAH McCLACHLAN
Bawitdaba ..... KID ROCK

A huge segment of the music industry is Christian music. Two new compilations that deserve mention are the newest in the "WOW" series, which has offered annual best of Christian music for several years. **"WOW 2000,"** featuring the year's top Christian artists and songs, is a particularly good collection of tracks featuring rock, R&B, alternative, etc. by many of the biggest names. The other new release to follow is **"WOW THE '90s DECADE OF HITS."** On this collection you'll find many recognizable top hits that have made it into the Top 40 mainstream markets. Both releases are double CDs and both semi-complete track listings follow:

WOW 2000

Gravity ..... DELIRIOUS?
Nobody Loves Me Like You ..... JARS OF CLAY
Love Liberty Disco ..... NEWSBOYS
Consume ..... DC TALK
I've Always Loved You ..... THIRD DAY
Thankful ..... CAEDMON'S CALL
A Little More ..... JENNIFER KNAPP
Get Down ..... AUDIO ADRENALINE
I Want To Know You (In The Secret) ..... SONICFLOOD
River ..... OUT OF EDEN
Basic Instructions ..... BURLAP TO CASHMERE
Away From You ..... THE O.C. SUPERTONES
Stranded ..... PLUMB
The Rumor Weed Song ..... THE W'S
Always And Forever ..... RAZE
New Way To Be Human ..... SWITCHFOOT
Waiting Room ..... LaRUE

Speechless ..... STEVEN CURTIS CHAPMAN
Takes A Little Time ..... AMY GRANT
I Will Be Your Friend ..... MICHAEL W. SMITH
...and more!

WOW The '90s

Keep The Candles Burning ..... POINT OF GRACE
Awesome God ..... RICH MULLINS
People Get Ready... Jesus Is Coming ..... CRYSTAL LEWIS
The Great Adventure ..... STEVEN CURTIS CHAPMAN
That's What Love Is For ..... AMY GRANT
Place In This World ..... MICHAEL W. SMITH
On My Knees ..... JACI VELASQUEZ
My Will ..... DC TALK
God Is In Control ..... TWILA PARIS
Another Time, Another Place ..... SANDI PATTY w/ WAYNE WATSON
The Basics Of Life 4HIM
In Christ Alone ..... MICHAEL ENGLISH
Deep Enough To Dream ..... CHRIS RICE
Adonai ..... AVALON
Serve The Lord ..... CARMAN
Under The Influence ..... ANOINTED
...and more!

The new hip-hop, rap and R&B compilation **"RAPPIN' THE STREET Vol. 2"** is out. Unlike the rap collection previously mentioned, this one's got a bit more edge. Featuring top club tracks and classics it's loaded with the biggest names of the genre. A two-CD set, the tracks are:

Find A Way ..... A TRIBE CALLED QUEST
Throw Ya Gunz ..... ONYX
Hope I Don't Go Back E-40
Hip Hop Hooray ..... NAUGHTY BY NATURE
My Philosophy ..... KRS-ONE
Hustler ..... SCARFACE
Do Wah Diddy ..... 2 LIFE CREW
A Rollercoasting Jam ..... DE LA SOUL
Livin' 4 The Moment ..... GETO BOYS
Smokin' Me Out ..... WARREN G.
C U When You Get There ..... COOLIO
Get Down ..... JUNGLE BROTHERS
The Funkiness Of You ..... CHAAH
What's Going On ..... BLACK ATTACK
Oceans Of Emotions ..... EM-LY
Where My Thugs At ..... QUEST w/ JAMAL
Melody In You ..... CALEB JOHNSON
Close To You ..... REAL NOTE w/ SCOTT FOSTER
Bitch Betta Have My Money ..... AMG
Ghetto Thang ..... CAREY KELLY
Money Man (Remix) ..... BLACK RAIN w/ JOJO
Let Me Hear Ya (He Hoo) ..... SONAT w/ MR. SOOP
Ballin' ..... DOMINO
Those Were The Days ..... GHETTO PEOPLE
Praise My DJ's ..... JUSTIN SIMMONS
Thank You ..... G's INCORPORATED
Pretty Woman ..... 2 LIFE CREW
Day Of The Dead ..... FUNKY AZTECS
Straight From Nowhere ..... BOONDOCKS
Me & My Homies ..... NATE DOGG w 2 PAC
Crack Kills ..... B.V.S.M.P.
Straight Gangstaism ..... GETO BOYS

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SUPER-SHROOM

Salsa!

SALSA ES MUY CALIENTE!

How hip is Latin-flavored music and dancing? Sales of Salsa music topped the $600 million mark in 1998, and were up a whopping 46 percent for the first half of 1999. Many DJs report an increasing number of requests for Latin tunes and artists. And none other than Tommy Mattola, impresario of Sony Music (one of the Big 5 recording companies), recently indicated that Salsa is no longer a niche market. "This is a core business for us," says Mattola.

On the dancefloor, Salsa is complementing Swing as the flavor of the partner palate. With Latinos emerging as the second largest population group in the United States (projected by 2010) and the growing crossover appeal of artists such as Ricky Martin, Enrique Iglesias and Marc Anthony, Salsa appears poised for steady growth in this decade.

HOT, MEDIUM OR MILD?

While Salsa is a distinct dance discipline, like Swing, the term has evolved into a catch-all expression for many types of Latin dances.

The traditional Latin ballroom dances, including the Mambo, Cha Cha and Rumba, now often fall in the Salsa plate, along with such trendy dishes such as Cumbia, Banda, Ranchera, Tejano, Conjunto and, of course, Salsa. So when a guest asks for Salsa, what do you serve?

Most dancers will feel very comfortable with the Salsa tempo (typically brassy, heavily percussive and about 160 beats per minute). Even beats (2 and 4) are stressed in the basic 4/4 rhythm of Salsa music. Phrases are usually easy to distinguish because the vocalists and melody instruments tend to pause or change key between phrases. A typical phrase at 160 BPM lasts 3 seconds.

While the steps are fairly simple, coordinating the breaks and steps with music can prove challenging for the Salsa beginner. Similar to swing and nightclub hustle, a seemingly endless array of turns, intricate

Rhino's Latin compilation *Salsa Fresca: Dance Hits of the '90s* featuring various artists, offers a superb sampler of Salsa music with numerous other outstanding collections and songs available to expand your Latin catalog.

BY MIKE FICHER

The "Forward Basic" Salsa Step

BEAT	LEADER	FOLLOWER
1	Transfer weight onto right foot	Transfer weight onto left foot
2	Step forward on left foot (break)	Step back on right foot (break)
3	Rock back onto right foot (rock)	Rock forward onto left foot (rock)
4	Bring left foot back (close) without weight transfer	Bring right foot forward (close) without weight transfer
5	Transfer weight onto left foot	Transfer weight onto right foot
6	Step back on right foot (break)	Step forward on left foot (break)
7	Rock forward onto left foot (rock)	Rock back onto right foot (rock)
8	Bring right foot forward (close) without weight transfer	Bring left foot back (close) without weight transfer

patterns and exciting aerials position Salsa as an entertaining dance to watch and an ambitious one to master.

Whether you join the growing throng of dancers on the Latin floor or simply enjoy the music, Salsa is hot and should offer mobile entertainers a growing source of music and dancing for several years.

CURRENT LATIN DANCE FAVORITES:

Banda: Active dancing to music with a fast beat.
Ranchera: Slower, similar to North American country dancing and folk styles.
Cumbia: Compulsive back-beat with Salsa dance steps.
Tejano: Dancing with turns, similar to the Jitterbug.
Conjunto: Regular Spanish dance, like a country two-step.

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 continued from page 85

• If possible, let the director and models hear the songs you have chosen, to verify that they fit the show.

Usually, the director will leave the choice of what music to play up to you. While you might think that the choice of songs would be an easy task, it can actually be rather challenging. Regardless of the theme, the songs must address, in some form, the concept of love. You don't want to give people an earful of a breakup or cheating song while they are looking at a beautiful model wearing a wedding gown.

The music should also have an appropriate beat. Remember that the music is there to give the models time and tempo to walk the catwalk. The music must fit the occasion.

GROOVIN'

For a recent bridal show my service did, the director for whom we had worked on several other shows, let us select the theme. After much head scratching and deep thinking, the theme of "A Lifetime of Groovin'" was selected. The following play list is what we devised for the show. The songs selected span four decades of mostly up-tempo songs with a love theme.

We wanted to also give a feel of chronological progression—from early R&B (Motown sound), moving through disco and the eighties, and finally to the most recent sounds. For this particular show, we needed a different song for each model or pair of models. Of course each song is played only as long as the model is on the stage, so each selection only played between 30 and 50 seconds. This quick transition keeps you on your toes. You must have all the CDs already in order and know exactly where to find the song, to keep the show running smoothly.

While it gives you more of an opportunity to let the audience know the wide selection you have available by playing one snippet of a song for each model, it might be easier and sound better to play one song for several models. That choice is up to you and the director.

Other things to remember are:

• Always have your sign or small banner visible

• Ask if you can make some announcements—perhaps to welcome the spectators—in order to get some mic time.

• Have your business cards and brochures readily available.

• Ask that your company's name be placed on all handouts pertaining to the bridal show.

In selecting services for her wedding, "seeing is believing" for a bride. When attempting to choose the best mobile entertainment service for her reception, a bride will look at many companies and base her choice on both tangible and intangible characteristics. If she is able to judge a DJ in action, and she sees a professional at work, her decision will be made that much easier. **Your presentation at a fashion show will not necessarily reflect what you can offer at a wedding. However, your attitude, poise, dress, and delivery will show her what she can expect at her event if she were to hire you.** Show her your best and the next thing she will want to see is you at her wedding.

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That Spring Fling Thing!

Spring is upon us and what better way to say adios to winter than with some new music! These remixes are guaranteed to keep your dancefloor as hot as the summer sun.

X-MIX #52

We start off with a trademark "X-Mix House Medley." Featuring remixes by DJ Fuma, this mix is energetic to say the least. This various-artist, trackable, house/techno medley runs 15:02 at a blazing 137 BPM. Great for a midnight set.

Britney Spears' "Crazy" is presented here as a 128 BPM house remix by Lenny Bertoldo. Big drum beats and a pumping bass line give this huge radio hit many more months on club playlists. Next is Jennifer Lopez's "Waiting For Tonight" at 125 BPM. Although this song has reached its radio peak, it still has huge female appeal. Also featured is Soul Searcher's "Can't Get Enough," which is a good late night song at 129 BPM. "Groove With Me Tonight" from Latin favorite MDO is strictly a club song, as it never made it to pop radio. This is a great late night Latin pumper at 129 BPM, with a memorable hook. Bob Marley Vs. Funkstar De Luxe turn in a blazing remix of "Sun Is Shining" at 130 BPM. This is the stand-out song on this issue. Finishing out the set is Lochie Lou & Mitchie One's "Body Rock" at 132 BPM. A largely instrumental techno song, it pumps hard with female spoken/sung lyrics. There are lots of breaks and drum beats to play with.

ULTIMIX #75

This compilation is jam-packed with five medleys and six individual songs that are sure to keep the floor on fire. This issue also features a free bonus CD! The "1999 Flashback Medley" (16:35) from Mark Roberts gives you the best Top 40, R&B, and pop hits of the year—a great way to start an early set. This set builds nicely in BPM progression from 100-116, ending with Santana's "Smooth." Next is "This Is Breakbeat!" (11:53) with various artists such as DJ Icey, The Hotheadz, and more and mixed by Stacy Mier. This is breakbeat at its best. Upbeat 133 BPM is ideal for high energy sets. Everything But The Girl is back with a trance influenced track called "Five Fathoms" at 130 BPM. This one is a must for ambient rooms. Ricky Martin's "Shake Your Bon Bon" is refreshed with vocoders in the chorus, adding a new feel to this radio hit at the original 100 BPM. Amber does it again with a soulful Euro-track "Above The Clouds" at 133 BPM—very energetic and upbeat.

Break out the platforms and elephant bells! A groovy "Sound of the '70s Disco Medley" (14:07) is here that will get the crowd shakin' it hard. Bee Gees, KC, Kool and the Gang and much more are featured.

The "Freestyle Flashback Medley" (10:12) will take your crowd back to their roller skating days. The energy rises progressively from 120 to 127 BPM. Nocera, Stevie B, Lil Suzy and more keep it kicking in this strong medley. LA DJ's Chris Cox and DJ Irene bring us "Something for the DJs" at a speedy 137 BPM. A must for house/techno heads.

The Eurythmics return with a vocal house cut at 132 BPM to keep the crowd pumping. An upbeat version of Enrique Iglesias' second hit "Rhythm Divine" contains a trance influenced track that gives it a change from the Latin riffs found on other remixes. This is a definite must at peak time! The "Disco 2000 Medley" throws a futuristic spin on '70s classics done up well here by Ronnie G. Good as an alternate to the '70s disco mix.

BY DAVE KREINER

CLUBVIEW

X-MIX #52

DJ Fuma's Next Level

House of X-Mix	Continuous Various Artist Medley	137
Britney Spears	Crazy	128
Jennifer Lopez	Waiting For Tonight	125
Soul Searcher	Can't Get Enough	129
MDO	Groove With Me Tonight	129
Bob Marley Vs Funkstar De Luxe	Sun Is Shining	130
Lochie Lou & Mitchie One	Body Rock	132

ULTIMIX #75

Everything But The Girl	Five Fathoms	130
Ricky Martin	Shake Your Bon Bon	100
Amber	Above The Clouds	133
Eurythmics	17 Again	132
Enrique Iglesias	Rhythm Divine	124
Chris Cox/ DJ Irene	Something for the DJs	137
Mark Roberts	1999 Flashback Medley Part 1	110-116
Various	This Is Breakbeat Medley	133
Various	The Sound of The '70s Medley	120-127
Various	Freestyle Flashback Medley	88-104
Ronnie B. Good	Disco 2000 Medley	--

FUNKYMIX #40

Old Dirty Bastard	Got Your Money	103
L'il Wayne	Tha Block Is Hot	88
Dr Dre	Still Dre	93
Juvenile	U Understand	100
Nas	Nastradamus	90
Grandmaster Slice	Strokin' 2000	115
MC Shy D	Shake It	134
Various Artists	1999 Flashback Medley	88-104

FUNKYMIX #40

The "'99 Flashback Medley" brings the best of the year's hip-hop and R&B at 88-104 BPM. This killer medley will keep your crowd dancing to 1999's best tracks.

ODB's "Got Your Money" gets filtered and filled in with extra percussion. Watch the floor sizzle with this one at 103 BPM. This song has been the most requested for weeks (at press time).

The block is definitely hot with this latest version from L'il Wayne at 88 BPM. The Public Enemy samples will get a great crowd response. Dr. Dre's latest "Still Dre" is featured here over samples of Snoop's "Gin & Juice." New keyboard riffs, and drum tracks make it a one of a kind for all Dr DRE fans. Funkymix goes down south with Juvenile's "U Understand" at 100 BPM flowing over the ever classic Jive Rhythm Tracks.

At 90 BPM, Nas' latest, "Nastradamus," features a chorus that gets phased and filtered to add an extra edge. Grandmaster Slice is here with an update of Clarence Carters' classic "Strokin'" featuring a very danceable 115 BPM tempo. This is a great way to revitalize this highly requested classic.

You will definitely see the crowd "Shake It" with the club favorite from MC Shy D at a brisk 134 BPM. Samples of other classics running throughout make it a slamming cut. This is a classic that will never die!

David Kreiner is the owner of The Source DJ Music Supply. All the CDs reviewed above are available at www.thesourceformusic.com or call (800) 775-3472 or e-mail SCMSRECORD@aol.com to order or receive a free catalog.

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Maybe another chance for me
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KARAOKE IS AS CLOSE AS YOUR COMPUTER.

BY GREG TUTWILER

Nothing, not even karaoke, escapes the effects of technology. Now hot on the scene is PC or MIDI karaoke, which could replace karaoke as we know it today. It's a total departure from karaoke, which uses the LD or CDG formats most commonly used in public performances by KJs.

WHAT IS MIDI?

First introduced in 1982, MIDI is an acronym for musical instrument digital interface. Basically, MIDI files are compressed to make their storage, transfer, and usefulness much easier. MIDI files allow musical instruments to communicate with each other. One musical MIDI instrument can control up to sixteen others at the same time. This greatly expands the horizon of possibilities for karaoke, and could reduce the amount of equipment and software you need to take to your gigs.

MIDI can play the background music from an electronic musical instrument (such as a keyboard) through your computer's speakers, and at the same time display the song lyrics on the computer screen using an SMF (Standard MIDI File), which is the basic file format for MIDI data and carries a .mid file extension. Visually and audibly, SMF compares pretty close to CDG karaoke. What you may give up in sound quality (minimal), you can make up in the ease with which you run your show.

Soft Karaoke

For the enthusiast who just can't live without karaoke, here's a scenario: It's Friday morning, you're bouncing around your house getting ready for work, listening to your favorite radio station, singing along to your favorite songs. It's karaoke night at your favorite pub downtown and you and your singing buddies have been planning a night out all week. It's your weekly Friday night ritual, a rite of passage to the weekend. But just as you head out the door, the DJ on the radio breaks in with the weather forecast. Snow... and lots of it. 12 to 15 inches by the day's end. Well, there goes the night out. How will you ever get through the weekend without your karaoke?

So what if you're snowed in on a Friday night? You can stay home with a few friends and sing karaoke on your desktop computer. A company called Vorton Technologies (www.vorton.com) has come up with a cool way to do it. It's called Soft Karaoke.

Soft Karaoke comes with PC karaoke software and 100 songs from artists like Frank Sinatra, Elvis, and Tammy Wynette. The software lets you organize and customize your library. It has buttons for melody and volume control, tempo, and pitch. You can download even more songs from Web sites all over the Web. One such site is called Tune 1000, which also is where the karaoke software package is available (www.tune1000.com - $49.95). From this site you can select individual songs that you would like in your own personal library.

MIDI, like any other type of recording and compression formats, has gone through many developmental stages. The first MIDI karaoke file was developed by a company called Tune 1000 Corporation. While the initial process is no longer used in the production, this file type is the one most commonly found in the shareware and public domain markets. Today, most designers of PC karaoke players create their own karaoke MIDI files that will only play on their player.

As a KJ, you can take a laptop computer with a PC karaoke player installed (downloaded from the Internet), a stereo output to your amplification system, and video output to your TV monitors through the use of a VGA to TV converter. This device costs around $150 and can be obtained in most computer hardware stores. They plug into your VGA card output port and have a video-out port. This would allow you to eliminate the need for a DJ mixer, video mixer, and the bulky boxes of CDGs. There are thousands of songs available for download, oldies through the current music of today. You can even add outboard devices such a vocal harmonizer, which adds harmony to the singers voice. The harmony box will actually replicate your voice, creating genuine two- to four-part harmony accompaniment (www.eatsleepmusic.com - $399).

The use of MIDI and PC karaoke is exploding in Asia and the United States. Next is cable- and satellite-based karaoke, which will exceed the realm of possibilities. Virtual karaoke bars, in-home karaoke exclusive cable and satellite channels and KJs running their entire show from a 3-pound laptop computer will be a reality faster than we realize. Technology is truly revolutionizing the karaoke industry and MIDI karaoke is standing in line waiting to take a run at the top.

MIDI, like any other type of recording and compression formats, has gone through many developmental stages.

Safe Singing

Here's a welcome new product for the karaoke world called Sing Clean. It's a duel holster device specially manufactured to strap onto the left and right sides of any karaoke TV monitor stand. When a singer is finished, he or she returns the microphone to the holster. To release the mic, the next singer must press a small button on top of the holster. This button sprays a fine mist over the top of the holster, which disinfects the mic as it slides out.

Susie Muis, owner of Earth Bound Designs, who manufactures the Sing Clean system references a statement on their Web site: "If you are a karaoke host or singer, you most likely receive and pass harmful germs. At one time or another we all think about what's on the microphone before we use it, and for good reason. All vocalists need protection when sharing a microphone with others, not only for the offensive odors caused by germs, but to help guard against harmful bacteria that can transmit colds and flu (that's Karaoke Kooties)."

Sing Clean professes to be the best way to practice safe microphone hygiene. For $39.95 you get two 4-ounce bottles of Wintergreen disinfectant, which will mist a microphone over 750 times per bottle. Each Sing Clean (there are two per pack) also includes one microphone cover and ID band. It is available in color choices of deep lavender, pacific teal, and black.

Contact Sing Clean at (877) 323-7246 or visit their Web site at www.singclean.com.

Karaoke's not the same after Midnite!

Believing that there had to be a way to host a karaoke show without paper requests, software developer Doug Campbell went looking for a high tech solution. While working as a KJ, Campbell, from Edmonton, Canada, wrote a program for Midnite's Club Cafe in the early '90s. The enthusiasm of the KJs he shared it with sparked him to write a professional version of the software early last year.

Midnite Software is an extensive song database. In itself, that is nothing new; there are dozens of database software packages on the market today. What makes this so unique is what it offers you as a karaoke show host.

When a singer brings you a song request, you simply enter their name and song request into your laptop computer. The software automatically keeps track of who's singing and when.

In addition to helping you manage your singers, it will also tell you where the song is in your library, who else may be signed up for that song, and if that person has ever sung that song with you before.

The song database can be useful in locating a particular song or providing trivia information for downtime between singers. The software will print out reports at the end of the night and track popular songs, singer frequency and even cross reference them from any other club at which you may play. This information can be helpful in planning out your show or for marketing when soliciting new clubs.

For more information, contact Doug Campbell at (780) 489-0062, e-mail him at midnite@powersurfr.com, or visit his Web site at http://plaza.powersurfr.com/www.midnitesoftware./index.html.

KARAOKE CAFÉ TO LAUNCH NATIONAL KARAOKE CONTEST & TV SHOW

First it was sitcoms, then full-length movies and now karaoke is even popping up in sports programming. Being a very visual and auditory medium, it only makes sense that karaoke should have its own TV shows. The newest one on the horizon is "On Stage at the Karaoke Café." This exciting, 30-minute program will be carried nationally by America One Television, a major satellite network, which currently reaches over 22 million homes. The show will also be aired on select Fox affiliates. For stations and airtimes in your area, or to learn how you can perform on the show, contact the Karaoke Café at (800) 347-5504.

Preparations are also being made to launch the Chartbuster Karaoke National Karaoke Contest, culminating with the national finals, to be held in the great Smoky Mountains sometime in early 2001.

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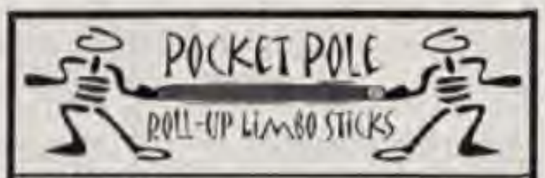

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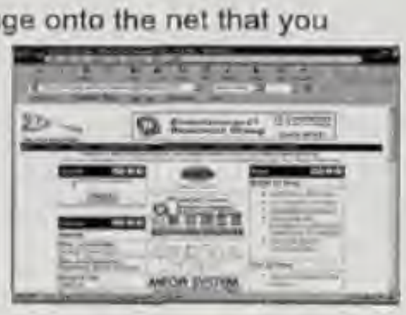

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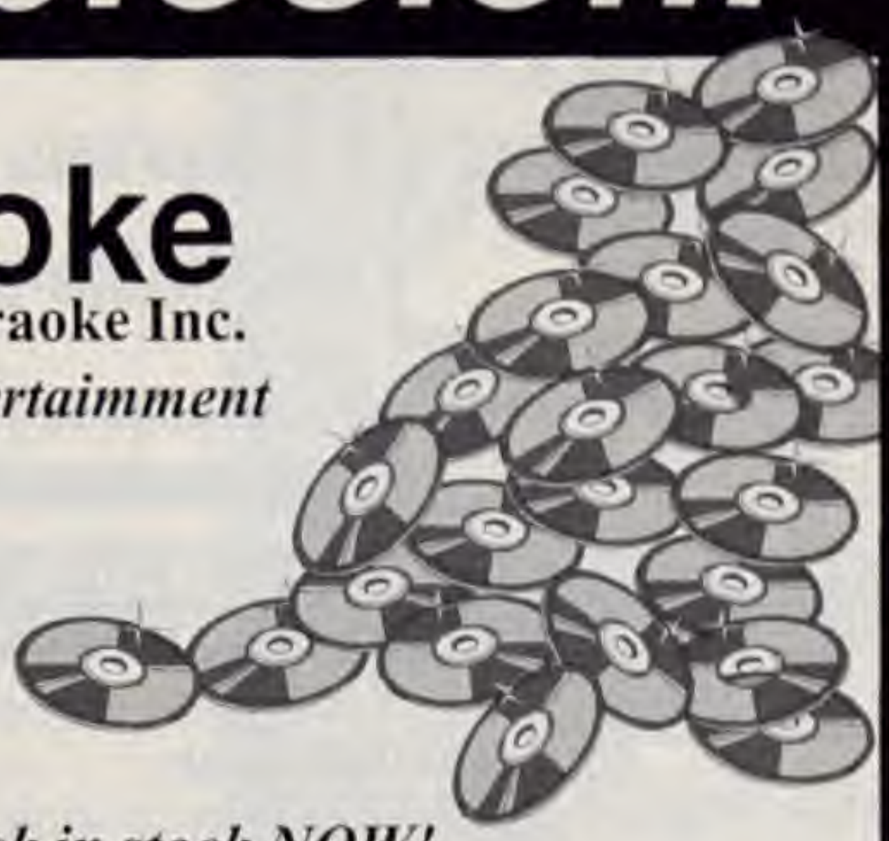

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DMA TOP 50 Dance Chart

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2. PET SHOP BOYS	New York City Boy	Parlaphone
3. AMBER	Above The Clouds	Tommy Boy
4. ERIC CLAPTON	Get Lost	Warner Bros.
5. EURYTHMICS	17 Again	Arista
6. FILTER	Take A Picture	F111
7. HANNAH JONES	Was That All It Was	Nervous
8. EYES CREAM	Fly Away	Playland
9. CHER	All Or Nothing	Warner Bros.
10. ENRIQUE IGLESIAS	Rhythm Divine	Interscope
11. DONNA SUMMER	Love Is The Healer	Epic
12. MICHAEL MOOG	That Sound	Strictly Rhythm
13. SUGAR BABIES	Encore	Tommy Boy Silver
14. ERIN HAMILTON	The Temple	Trax
15. BOB MARLEY vs. FUNKSTAR DELUXE	Sun Is Shining	Ede
16. JAMIROQUAI	Supersonic	Work
17. WHITNEY HOUSTON	My Love Is Your Love	Arista
18. RICHARD HUMPTY VISSION	Alright	Tommy Boy Silver
19. ANASTACIA	I'm Outta Love	Epic
20. SOUL SOLUTION	All Around The World	Jellybean
21. BRIAN MCKNIGHT	Back At One	Mercury
22. FREESTYLERS	Don't Stop	Mammoth
23. VICKI SHEPARD	All I Ask Of You	Redzone
24. SONIQUE	Feels So Good	Universal
25. MISS JANE	It's A Fine Day	Rampage
26. BASEMENT JAXX	Rendez-vu	Astralwerks
27. SASH! f/ TINA COUSINS	Mysterious Times	Contagious
28. PAULA COLE BAND	I Believe In Love	Warner Bros.
29. DAWN TALLMAN	Wake Up	Nervous
30. VERNESSA MITCHELL	Higher	Silk Entertainment
31. MARC ANTHONY	I Need To Know	Columbia
32. RICKY MARTIN	Shake Your Bon-Bon	Columbia
33. ROGER SANCHEZ	I Never Knew	Arsenal
34. SANTANA	Smooth	Arista
35. SIMPLY RED	Ain't That A Lot Of Love	Elektra
36. MARIO PIU	Communication	Tommy Boy Silver
37. COCO LEE	Do You Want My Love	Epic
38. KEVIN IRVING	House Ain't Givin' Up	IHR
39. PAUL JOHNSON	Get Get Down	Moody
40. JS-16	Stomp To My Beat	Playland
41. MILES	Celebrate	Megahit
42. TERRY DEXTER	Better Than Me	Warner Bros.
43. TAYCE	In My Dreams	Radikal
44. TINA TURNER	When The Heartache...	Virgin
46. STEVE SILK HURLEY	Jack Your Body 2000	Silk Entertainment
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50. SHAFT	Mucho Mambo	Jellybean

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Y2Krazy Celebration

HERE'S WHAT CAN HAPPEN WHEN THE GUESTS GET LOADED... AND LOAD UP!

As with probably all DJ companies, my company fielded a heap of last-minute calls for "millennium" night parties. I received one such call from a group of locals that had a reputation of being very wary of "Y2K" problems. In talking to the host, it seemed their worries had been reduced enough to warrant a midnight party. They reserved a spot in a wooded area near the hotel where I was personally working another event that evening. The hotel has an outside gathering area with fire pits and such. These Y2Krazies had a commercial generator and were ready to party; all they needed was a DJ. Fortunately (or so I thought at the time) I was able to accommodate them.

My own New Year's Eve party inside the hotel was going swimmingly when, around 12:20 a.m., the folks from the outdoor event came crashing into the ballroom, much to the consternation of my guests. While my guests were well dressed and proper, these "outsiders" were not. However, the biggest difference I couldn't help noticing immediately was that they were toting rifles!

Then I saw my DJ being carried in on a few of the gun-toters' shoulders. She looked horrified. When they put her down, she ran over to me and filled me in on the series of events. As reported to me, what happened was, at midnight the countdown outdoors included a fair amount of gunfire. My poor DJ did whatever she could to stop them, but they were having too much fun—all those cans of beer mixed with cheap champagne. Well, it was so much fun for these whackos that they started shooting into the trees outside the hotel and then one of them shot the generator. That one rifle blast killed it, putting an instant end to their outdoor party. Reportedly, it generated a lot of sparks. Maybe that was their version of a New Year's fireworks show. Anyway, they took one look at the hotel in the distance and made a beeline to warmer, more organized and electrified grounds.

Naturally, these outdoor yahoos weren't going to be challenged by my guests, due to their being armed, so several guests got on their cell phones and called the police. Naturally, they told the police there were weapons involved so the situation was dealt as a hostage situation, which involved the SWAT team! From outside the ballroom, the police announced themselves over bullhorns. Yes, we were surrounded.

My bubba guests seemed confrontational at first, but quickly wised up. Was this the government getting into their lives as they predicted? Well sort of. The SWAT team swarmed the building and had the radicals rounded up and handcuffed in no time. It turned out that all the guests who were armed got to spend their New Year's day as guests of the county.

As it turned out, all their worst fears had came true. The electricity went off, the government took them hostage, and all havoc broke loose. As Confucius once said, "Be careful what you wish for." Well, at least they didn't shoot the DJ!

Submitted by Barney Thornell, Bakersfield, CA

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Meet Gerald R. Stanley. He's Crown's very own **Rock-It Scientist**. Hidden in the Crown engineering labs for 35 years, Gerald has been the brains behind industry-leading products like the revolutionary DC-300 amplifier and the high-performance Macro-Tech line. Gerald's latest innovations can be found in the new CE 4000 amplifier! When the word gets out about its powerful, exclusive features, you'll know Crown has once again raised the bar in amplifier technology.

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